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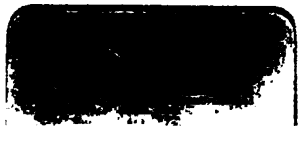

THE TOKEN COINAGE

OF

WARWICKSHIRE.

MIG
-Davis

THE TOKEN COINAGE

OF

WARWICKSHIRE,

WITH

DESCRIPTIVE AND HISTORICAL NOTES.

BY

W. J. DAVIS

(Late H.M. Inspector of Factories).

ILLUSTRATED.

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To

Sir Richard Tangye, K.B.

F.R.G.S.,

Whose name will be ever distinguished
in Birmingham
among the Pioneers of her Industry,
the Promoters of her Art,
and the Leaders in her progress
"Forward"
this Work is admiringly dedicated by

Its Author.

Francis Edwards, Ltd. Nov. 4, 1967

Advertisement.

THE increasing interest taken in that branch of numismatics which treats of tradesmen's tokens, and the love of the pursuit generally, have induced the Author to undertake to arrange, tabulate, and illustrate those of Warwickshire.

The advantage of confining research to a single county will now be undisputed. A compiler, native to the locality, and having naturally more special knowledge of it than a general writer on the subject could have, is enabled to add local notes of special value and interest; and in the following work every endeavour has been made to include all information that would serve to illustrate the main subject, without overloading it.

As Warwickshire enjoys the distinction of having issued more tokens than any county, except Middlesex, there needs no apology for putting forward its claim for separate consideration. Moreover, it will be conceded by numismatists generally, that for choice specimens of the art of die-sinking, both in execution and design, this County has no rival. The Birmingham and Coventry examples, especially, mark distinctly a "high art" period of coin engraving. In addition to our own public and private tokens, most of the rare and best wrought pieces of other counties were engraved and manufactured in Birmingham.

Among these may be mentioned those of the Yeomanry; many of the buildings of London, Bath, Gloucester, &c.; the well-known Badmington pieces of Gloucestershire; as well as many pieces of Middlesex, Devonshire, Cornwall, Kent, Lancashire, Norfolk, Hampshire, Sussex, Wiltshire, Yorkshire, Scotland Wales, and Ireland.

New tokens, and unpublished variations of die and edge readings, together with others which have hitherto been placed in the non-local series, but are now traced to Warwickshire, with substantial evidence of the *locale*, are included in the compilation.

The plan of the work aims at being simple and comprehensive. Every token has its distinct number, but at the same time each variation of the principal piece can be seen at a glance. This will remove the objection which many collectors have to small letters after the numbers.

The plates are principally from specimens in my own collection, but the illustrations are enriched by the exceptionally rare and unique pieces from the cabinet of William Norman, Esq., Newcastle-on-Tyne. Mr. Norman has throughout taken the deepest interest in the work, aided in the description of new specimens, corrected many errors of former descriptions, and confirmed, by careful comparison, new varieties.

John Macmillan, Esq., of Edgbaston, has unreservedly placed his valuable collection at my disposal. John Henry Pratt, Esq., of Glasgow, Messrs. W. S. Lincoln and Son, Messrs. Spink and Son, and A. H. Baldwin, Esq., of London, have also, with that friendly intercourse, always a distinct and pleasant feature in the pursuit of numismatology, rendered willing help.

In research I have been favoured with the assistance of John Thackray Bunce, Esq., J.P., author of the "History of the Birmingham Corporation;" Sam. Timmins, Esq., F.R.G.S., historian of Warwickshire; Joseph Hill, Esq., editor of "Historic Warwickshire;" Walter Bowen, Esq., Clerk to the Birmingham Guardians; Dr. J. A. Langford, author of a "Century of Birmingham Life,"; Wm. Geo. Fretton, Esq., the antiquary of Coventry; W. Johnson, Esq., C.C., Bedworth, and T. J. Hill, Esq., of Tamworth.

Historical Survey.

THE following pages deal with the seventeenth, eighteenth and nineteenth centuries, which are popularly supposed to embrace the whole token period, inasmuch as no tokens of an earlier date appear to have come down to us. But there is historical evidence that such contrivances were in vogue as early as the time of Queen Elizabeth, viz., in 1574. Ruding says:—"The use of private Tokens for Money, which were stamped by inferior tradesmen, such as grocers, vintners, chandlers, ale-house keepers, &c, was at this time grown to such excess as to be the subject of frequent complaints. They were made of Lead, Tin, Latten, and even of Leather. Of these base materials were formed Farthings and Halfpence, to the great derogation of the princely honour and dignity, and at great loss to the poor, since they were only to be repaid to the same shop from whence they were first received."

The same author goes on to tell us that Queen Elizabeth, "for the ease of her subjects," on the withdrawal of the aforementioned base tokens from circulation, caused "Pledges or Tokens" to be made of "pure and fine copper," to pass current as halfpence and farthings. "And all persons were commanded to receive the same in all payments not exceeding twenty shillings—provided there should not be more than one Groat in value of such Pledges."

This would seem to have been the first issue of anything resembling a Copper Coinage, at least since Saxon times. After the Norman conquest the coins of smallest denomination had always been in silver. But later, in the reign of King James I., a renewal of the abuse referred to took place. On account of the continued scarcity of "small change," many private traders struck and issued farthing tokens in *lead*. Sir Robert Cotton computed that there were 3,000 in London alone, who "cast yearly Five Pounds apiece in leaden tokens." Therefore, the King, in 1613, granted letters patent to Lord Harrington (for a *consideration*, of course), to make a "competent quantity of Farthing Tokens of Copper," to circulate in place of the base leaden ones, which were prohibited. Ruding says they were circulated with great difficulty, and many refused to take them, notwithstanding they were "commended" by Royal proclamation.

This attempt to be rid of an old abuse gave rise to a new one. In order to get King James's new tokens into circulation, Lord Harrington had been enjoined to give 21 shillings of nominal value in tokens for 20 shillings in

sterling money. This, Ruding says, "did breed an inconvenience—because many for the gain of twelve Pence in twenty Shillings, would take the Tokens in great sums, and so with the same, and some money, pay handicraftsmen for their labour at the week's end." To meet this, a new proclamation was issued, ordering that the tokens should be freely exchanged backwards and forwards for their (nominal) equal value only, in silver money, and providing facilities for the same. This regulation would appear to have worked satisfactorily, for "in 1622," says Ruding, "a Proclamation was issued by the Lord Deputy and Council, at Dublin, in which was set forth the great advantage which his Majesty's English subjects had received from the use of them, and that his Majesty was pleased to establish the same in his Kingdom of Ireland," which had hitherto been exempt from the provision.

Charles I. continued the use of these farthing tokens, but returned to the practice of exchanging them in the ratio of 21s. for 20s. Consequently the abuse made its appearance again, and poor labourers were sometimes compelled to take their whole week's wages in farthings. It was therefore decreed that no one should pay above two pence in farthings to any other person at one time. The plentiful counterfeiting of such tokens, moreover, had helped to "breed an inconvenience," and the most stringent laws were passed against offenders. It was also ordered that the true tokens should be made with a small piece of brass in the centre, for better distinction. But during the confusion of the great civil war, matters seemed to have returned to their old unsatisfactory footing, and a "petition of the poor" was presented to the House of Commons in 1644, complaining that "there was no exchange for their farthings, to their great damage, even to their utter undoing."

Whether any measures were passed for relief does not clearly appear, but no further Government coinage of small money, for convenience of change, took place all through the Cromwellian period, and far into the reign of the second Charles. Gradually the practice revived of private traders issuing their own tokens, though it was contrary to law. "His Majesty, therefore," says Ruding, "commanded Half-pence and Farthings to be coined, which should contain as much Copper in *weight* as should be of their true intrinsick value respectively." These pieces were *ordered* to pass current; those of James I. having only been commended. It must not be supposed, however, that the coins of "intrinsick value" were as cumbrous as they would be now; for copper then bore a very much higher price. They were relatively cumbrous, because both public and private tokens were extremely insignificant in size.

Probably from the great profit attending such transactions, private traders still continued to issue tokens in defiance of the law. Several proclamations appeared prohibiting the practice, but without effect. In 1764 a last

determined effort was made to put it down by the prosecution of all such persons as should make or utter any Farthings, Halfpence, or Pieces of Brass, or other base metals, with private stamps. "From that time," says Ruding, "I have met with no further notice of these illegal Tokens."

This particular crop (so to speak) of private tokens—viz., those issued from the latter part of Charles the First's reign to the middle part of Charles the Second's—are what we have records of as belonging to the 17th century The Warwickshire Tokens of this period, treated hereinafter, extend in date from 1650 to 1671, but by far the greater part lie between 1665 and 1670. The dates of those *preserved* may not indicate exactly the relative numbers issued in each year, but they will form a criterion approximately correct. So also will the numbers preserved, as issued from each place, convey some idea of the relative importance of these places at the time. In the following list (p. 90) there are:—For Coventry, 45 tokens; Birmingham, 24; Warwick, 20; Alcester and Stratford on-Avon, each 15; Southam, 11; Tamworth. 2; Atherstone and Rugby, each 7; Kineton and Nuneaton, each 4; Brailes and Henley-in-Arden, each 3; Barford, Coleshill, Hemlingford Hundred, Kenilworth, Knowle, Pillerton, Shirley Street, Solihull, Tamworth, Tysoe, and Willington, each 2; and Coughton, Griff, Keresley, Lapworth, Merevale, and Meriden, each 1.

From these to the Warwickshire tokens of the 18th Century, there is a gap of more than 100 years. James II., in his troubled three years' reign, did nothing to meet the public want "for necessary chaing," except an abortive attempt to circulate a base Coinage in Ireland. Archbishop King says the metal of these coins was a "mixture of old guns, old broken bells, old copper, brass, and pewter," and valued at no more than three or four pence the pound weight." William III. redressed this among other grievances, and set himself to provide for his English subjects. *Tin* halfpence and farthings, with a piece of copper in the centre, were struck in great numbers in 1690-1, by the old device of granting patents to individuals for the purpose. Only two years after, Ruding tells us, "the number of half-pence and farthings, which were not worth above one-third part of their current value, were so increased by the avarice of the patentees, and so many of them counterfeited, that they were become an intolerable grievance, for little other money could be received, and that could not be put off again under two or three shillings in the pound loss."

A Committee of the House of Commons, in 1694, reported its opinion "that the Farthings and Halfpence to be made in future ought to be of English Metal, and of the intrinsic value, and to be coined by their Majesties *in the Mint*." This sensible resolution was not acted upon, though it was agreed to by the House; but a new patent was granted to Sir John Herne and others to "make Halfpence and Farthings of Copper," for seven years, at the rate

of 100 tons a year,—one condition being that the patentees should exchange all tin coins that might be presented. Still, the old complaints were renewed in 1696, and again in 1698, when the House again referred them to a Committee. The resolution this time was that there was a "great glut" of such pieces, and that it was expedient the patent should be suspended; and an Act was subsequently passed suspending it for twelve months. No further action appears to have taken place during this reign.

Queen Anne did a very great deal in improving English coinage of the higher denominations; but as regards small change, the only proceeding was to strike a few pattern farthings and halfpence, which were never put into circulation. A Queen Anne's farthing has now become proverbial for scarcity. George I. coined halfpence and farthings lighter than those of King William, but there is no record of any objection being taken to them on this account. By 1722, the 9th year of this reign, there had become a fresh scarcity of small change in Ireland; and Ruding tells us "that considerable manufacturers were obliged to pay their men with tallies or tokens in cards, signed upon the back, to be afterwards exchanged for money; and counterfeit coins called 'Raps' were in common use, made of such bad metal, that what passed for a halfpenny was not worth a farthing." To remedy this, the old expedients were resorted to, and a patent was granted to one William Wood, a considerable proprietor of metal mines and works in England, to coin copper halfpence and farthings for the sister country. It was this which provoked the memorable opposition led by Dean Swift, in sermons and the "Drapier Letters." The course of this opposition would take too long to tell. Its result was successful, and Wood threw up his patent; but a large number were circulated in Ireland.

George II., by warrant dated August, 1738, caused halfpence and farthings to be coined at the Royal Mint for English circulation, and followed it up by another issue of similar coins for Ireland, which seem to have been received without question. But again the same attendant evils, which seemed to beset all attempts to meet the public convenience, made their appearance. Partly from the difficulties attending detection*, and partly, no doubt, from the inartistic finish of the coins themselves, counterfeiting was practised to a large extent, until it was complained that one-half, or two-fifths, of all the small change in circulation was base, and shopkeepers refused to receive any, good or bad. As this doubtful money was forced upon workmen, in payment

* There seems always to have been a sort of uncertainty as to whether the laws against coining really affected these pieces, which still continued to be called tokens, and to be on a different footing from gold and silver moneys. The penalties inflicted were trifling, and conviction somewhat uncertain.

of wages, to an unconscionable and illegal extent, great suffering was produced, and again petitions were presented, which had the result of stopping the minting of copper coins during the remainder of this reign.

Nor was the condition improved on the accession to the throne of George III., for that monarch did not issue a copper currency until ten years afterwards, when the halfpenny made its appearance, and in 1771 the farthing. In 1783 Mr. Fox presented a petition from Westminster traders, complaining of the great prevalence of counterfeit halfpence. Indeed, by this time little other than base halfpence and farthings were in circulation, and what genuine copper coinage there was had fallen into a disgraceful condition. Spasmodic efforts had been made from time to time to check the growing evil, but without success. In Birmingham, as early as 1742, six men, under a strong guard of soldiers, were sent to Warwick goal, they having been detected in coining and uttering counterfeits. In 1751 a raid was made at a public-house in London, and 4 cwt. of spurious copper pieces were seized, taken to the Tower, and destroyed. Meetings were held all over the country, and money rewards offered to informers. One such meeting was held in Birmingham in February, 1776, of the principal inhabitants, and a reward of £20 proclaimed. The public were informed that the real value of sixty counterfeit halfpence was only threepence. In 1778 the principal traders met at Cook's Coffee House in Cherry Street, and signed an agreement to prosecute offenders; and in 1780 the officers of the town announced their determination to put a stop to the manufacture of base coin. But all was to no purpose. The traffic continued with unabated vehemence; and, in defiance of law and remonstrance, the forgers' art flourished. Such, then, was the condition of matters, when it appears the traders took the coinage in their own hands, and with full public approval issued their own tokens. In 1787 the Parys Mines Company issued the Anglesey penny. This was the commencement of the series known as the "Eighteenth Century Tradesmen's Tokens." A reviewer of the period, signing himself "Civis*," in the *Gentleman's Magazine*, 1776, thus wrote of them:—"Excepting the coins of the Romans, there has nothing occurred parallel to these within so short a period, since the eras of the independent States of Greece, when almost every city had its distinct coinage." This encomium was well deserved. The Birmingham button makers, being then in the zenith of their flourishing industry, and having in their employ die-sinkers (or, as they were then styled, die-engravers) of the highest reputation, utilised their plant to place upon the market tokens which were eagerly purchased by the traders

* It is generally supposed that "Civis" was Thomas Wright, of Dundee, who wrote the preface for Conder and the "Virtuosos' Companion," and who was perhaps the most famous among the eminent collectors of the period.

of the country. Peter Kempson turned out the most, and on his own account struck twenty-seven pieces illustrating the buildings of Birmingham, the success of which led to his being commissioned to produce a similar series for Coventry. These two issues will be noticed specially in the following account of the Warwickshire Eighteenth Century Tokens. Kempson also struck a "Building Series" of tokens for other important towns.

These tokens had a good ten years' run, and many thousand tons of copper were used in their production. Their popularity is unquestionable, as they were freely accepted in every part of the United Kingdom as a regular medium of exchange. The devices shewn upon them were legion, and their execution was various,—as high or low in relief as in styles of art. Effigies of kings, queens, bishops, peers, statesmen, warriors, men of mark in science, art and literature, appear; commemorations of national or local events; presentments of natural objects, such as rock, mountain, sea and river; and of man's ingenuity in cathedral, college, fort, harbour, ship, mine, factory and canal; graven structures of antiquity in castles, bridges, crosses and city gates; pieces of theological, political, or social satire; quaint advertisements of exhibitions, businesses, or wares; men depicted at work at various trades, or angling, shooting, orating and boxing; birds, beasts, fishes, insects, plants and flowers; arms, crests, flags and emblems; musical instruments and musical notation, one specimen showing the first bar of the National Anthem engraved on the reverse.

With such variety, it cannot be wondered at that there arose a body of collectors, who eagerly awaited the appearance of any new piece, and were willing to give good prices for the more artistic productions. This circumstance will, to a great extent, account for the almost pristine condition of many tokens obtained by collectors of the present day. They have been handed down from cabinet to cabinet, and each possessor having guarded his treasures with pride and care, no damage, or very little, has accrued to them. Many tokens, in fact, were obviously too expensive to pass current at their face or indicated value, and but few impressions of these were struck.

It is worthy of remark, as showing the small regard paid to currency of low values by the Hanoverian monarchs, that George III. actually issued farthings with reverse struck from the dies of his predecessor, and bearing the old dates. Montagu, indeed, remarks: — "It had always apparently been considered by the reigning sovereigns that the coinage in the inferior metals was a subject beneath their dignity, and George III. formed no exception to this rule." We have now come to hold a totally different view; and between the rising tide of democracy, and the "growing power of the pence," we see that the so-called "inferior" coinage is a subject worthy of the best attention

of our rulers. But undoubtedly the indifference referred to was productive of one good result, inasmuch as it led to the production of the world-famed copper coinage by Boulton and Watt, at Soho. That firm had already turned out tokens and medals innumerable of the finest workmanship, and the Government very sensibly placed a contract with them for a supply of the much-needed currency. The negotiations, however, dragged on for about ten years, but during that time a complete plant had been laid down, and large quantities of coins and tokens had been produced to satisfy the needs of different parts of the British Empire. In 1797, the world saw and admired the once popular and broad-rimmed twopenny and penny pieces. The first contract was for 500 tons; the firm undertaking everything, including the supply of copper. The price of this was fixed at £108 per ton, and the commission on the coinage was fourpence in the pound sterling. A penny weighed exactly one ounce, and seventeen of them, placed side by side, measured two feet. The twopenny pieces weighed two ounces, and eight measured a foot. Halfpenny pieces and farthings with the broad rim were struck as patterns only, and are consequently very rare. Renewed contracts were made until 1807, when they finally terminated. More than 4,200 tons of copper had been coined. Over 700,000 pieces were turned out every week.

For reasons which now appear to us utterly insufficient, the Government, after the issue of 1807, again neglected the copper coinage, and the tradesmen throughout the country, being naturally the first to feel their interests suffering through the scarcity of small change, met the difficulty by a new issue of tokens, mostly of penny value. The poor law authorities did likewise; and their tokens, having a sort of official sanction, more readily found their way into general circulation. This inattention, on the part of the State, to popular wants and conveniences, was no doubt caused by the grave international complications in which this country was then involved. Among the collateral effects produced by a state of warfare, the price of copper ran up to such a degree that it became a paying transaction to melt up the copper coinage for the value of the metal. Hundreds of tons of the fine penny and twopenny pieces of Soho, together with an almost equal quantity of the scarcely less valuable Anglesey pennies, were thrown into the melting pot by small consumers of copper, tempted thereto by the well-known quality as well as value by weight of these coins. Ruding says that, in 1805, "they were worth, when melted down, nearly one-third more than their value as coins." We should not consider it a sufficient excuse in these days for a government to neglect its home affairs in this essential particular, because of its foreign troubles, and it is almost inconceivable that it should have done so then,

having so lately seen the great success of the Boulton and Watt productions, and the confidence promoted by their issue. Certain it is, that from 1807 to 1821, after George IV. had reigned for nearly two years, no regal copper money of any denomination was coined. During this interregnum, the Copper Companies and others had a good run on the public. Gradually, however, it was perceived that tokens were becoming inferior both in quality and weight, and were, moreover, insecure as vouchers in the medium of exchange; and as the former evils attending their issue again became manifest, it was thought desirable to have a new enactment of prohibition. A petition on the subject was presented to the House of Commons, by the Hon. E. Lyttelton, on April 25th, 1817. It complained that the copper tokens were not of half their nominal value, and prayed that their issue might be forbidden. In the following July, an Act was passed to forbid the making of such in future, under the penalty of any sum not less than one pound, or more than five. "And it was further enacted, that from and after the first day of January, 1818, such tokens should no longer pass or circulate, on pain of forfeiting for each piece not less than two shillings, nor more than ten. But nothing in the Act was to prevent any person from presenting such token for payment to the original issuer thereof, or to discharge such original issuer from his liability to pay the same." The Birmingham and Sheffield Poor Law Authorities, whose tokens were of better weight, and acknowledged as more equivalent in exchange, were specially exempted as to time, the former for two, and the latter for five years.

This action had, of course, no reference to the works of art or private tokens, which have been handed down to us from this period, and which have indeed been continued, more or less, to the present day.

It will be of interest to note that the only copper sixpence, with its face value in weight, belongs to Warwickshire. It was struck for the Overseers of the Poor at Birmingham; but obviously a coin weighing over five ounces was found to be unsuitable for circulation, and a few only were placed. Particulars concerning it, and its rarity, will be found in its proper place among the Warwickshire tokens.

The Wilkinson Token, too, may be appropriately called the "Premier Token." There are here described no less than 173 varieties. The Anglesea halfpenny runs it very close, with its known 156 variations of die and Edge readings.

The Copper Currency was taken up again in 1821, when Pistrucci's farthing made its appearance; and, in 1825, the penny, halfpenny, and farthing; the obverse of each being executed by Wyon, from the design of Chantry. In the next reign—that of William IV.—a copper coinage of the same denomina-

tions was supplied at intervals commencing 1831. Between these, and the still plentiful old-fashioned Boulton pennies, together with the Workhouse tokens, which yet lingered in circulation, there was no scarcity of small change; on the contrary, there might be said to be a glut.

Old people can still remember there being such an abundance of these pieces, that wages were constantly paid in them, in part or even wholly. Employers had to provide themselves with change for pay-day how they could; and always were compelled to take part of this change in copper. A workman would receive one, two, or three, five-shillings packets of coppers in his wages, each packet weighing, possibly, sixty ounces; and these would pass intact to the grocer, butcher, or flour dealer, who would again pass them on to his customers or to his labourers. A flour mill in Birmingham, which had a retail shop largely patronised by the working classes, paid all its employés entirely in copper.

In 1838, the copper currency of H.M. Queen Victoria commenced with the beautifully-designed halfpenny and farthing by Wyon, and subsequently (1841) appeared the penny. This coinage was issued in almost every year until 1860, when the current bronze coinage, by Leonard Charles Wyon, the Engraver to the Mint, came as a welcome novelty to the people of England. The bronze money consists of:—copper 95, tin 4, and zinc 1 per cent.

Tokens of all kinds have now disappeared from our currency, in all probability for ever, owing to the abundant provision for small change, which a greater regard for the people's convenience on the part of our authorities, has prompted them to supply. It is not within the scope of this work to elaborate the history of small denomination coinage, but, with respect to the natty and convenient bronze currency of our own time, it will be proper to note that Birmingham has had some little hand in it. From 1874 down to 1882, the Birmingham Mint Limited, better known as Heaton's, struck large quantities for the Government, under the supervision of the Mint officials; it may be, partly with the very machinery from the famous factory at Soho, the whole plant having been purchased in 1850 by Ralph Heaton & Sons. Many of these pieces are to be distinguished by a small letter "H" below the date on the reverse.

One more interesting fact remains to be cited, in connection with the promissory circulation so familiar to our grandfathers, viz.:—That a few years ago, during the removal from the old to the new Parish Offices, there were found the original copper plates from which the Overseers of the Poor in Birmingham printed their promissory notes, £5, £1, 5/-, and 2/6. By the courtesy of Walter Bowen, Esq., Clerk to the Guardians, illustrations of these notes, from the plates themselves, together with their descriptions, are included in this work.

Silver Tokens.

WE have seen throughout that tokens were, in a manner, forced into existence by the neglect of governments to provide the public with a continuous supply of small change. Naturally, therefore, the great bulk of them are in copper. But during one period, at least, an unusual dilatoriness prevailed with regard to the minting of silver, and consequently, at this time, we see the appearance of a short series of silver tokens. It is recorded that only fifty or sixty thousand pounds' worth of silver coins were minted for fifty-six years after the accession of George III., and that the silver money in circulation was mostly of Charles II., William III. and Queen Anne, worn smooth and thin. To meet the scarcity, the Bank of England was first empowered to circulate Spanish dollars, counterstamped with a small effigy of the English king. In 1804, it also issued dollars for 5/-; and tokens of 3/-, 1/6, and 9d. appeared in 1811, but the last denomination was not circulated. They were struck by Boulton and Watt. The Bank of Ireland, the Jersey States, and the Colonies (such as they were at the time, mostly governed by Companies) also issued silver tokens. In 1811 and 1812, bankers, Poor Law authorities, and traders throughout the country, supplemented the supply by the issue of private silver tokens, and the Warwickshire specimens are described in the text.

Hints to Collectors.

THE acquisition of relics or rarities of any kind is generally acknowledged to be an amiable and interesting pursuit; and where a collection has a distinct purpose, such as that of illustrating the history of a locality, the progress of its art and industry, or the manners and customs of antiquity, a real advantage is to be gained from it. Numismatic collections possess this merit in an eminent degree, and the study will bear comparison in respect of its utility with those of collecting postage stamps, china, or even pictures. It has also the advantage of being comparatively inexpensive. An amateur may soon find himself the possessor of a really interesting representative collection at a moderate cost, far below that of a good picture or scarce book. Very rare specimens may be beyond his reach, but he may become the fortunate finder of one or two in an accidental way; and the rapture of unearthing such will be quite equal to that of picking up a rare edition at a bookstall. The numismatist's collection is good stock; will not deteriorate in value or condition, and is very little liable to damage. There is also a fascination around the pursuit, quite equal to what is commonly supposed to be experienced by collectors, in such walks as are open to millionaires only.

The first essential point for the collector to observe is *condition*. This being satisfactory, the second consideration is *rarity*, and the third is *price*. Much might be written on each of these topics, but it is not necessary to do more than mention them, as their relative importance will be easily recognised. It may be well to observe, however, that in a common token fine condition is indispensable, and the collector will find it more economical to give a reasonable sum for a fine specimen than a few pence for a rubbed one; as in the latter case the piece will always offend his eye, and he will never be satisfied until he has substituted for it a more perfect example.

On the question of rarity, exception must be made as to condition, as some rare pieces are seldom met with in fine state, except at a high price. The degree of rarity is an important matter, but experience will guide the collector in determining this for himself. Generally speaking, pieces of artistic merit are rare, being originally expensive, as only few impressions were taken. The collector, therefore, is advised to well consider the chances of meeting with another opportunity to possess a rare token before returning one which may be sent on approval.

Price is somewhat of an unknown quantity, as, like many other commodities, tokens fluctuate in value, but generally with an upward tendency. Provided the collector is correct in his estimate of rarity, the higher the price given the safer the investment will be, as there is no difficulty in finding a purchaser for an undoubted rare specimen of any county. By experience, advanced collectors find it more economical and satisfactory to obtain specimens from fellow-collectors and dealers. In that way they are protected against forgeries, as gentlemen and dealers of repute are justly conscious of their reputation and honour. Moreover, they are always prepared to forward the pieces required on approval.

As to variety, many collectors will do well not to reject a token at first sight, under the impression that he already possesses one, but should carefully examine and compare, as there may be some difference not readily discernible which would give the specimen a peculiar value. Old collectors have very keen eyes for such differences. The beginner must also cultivate the habit of being very careful in the treatment of his tokens—always holding them by the edge, and watching that his friends do not rub them with their fingers or ring them on the table. Each token should be put carefully in its place in the cabinet, and laid upon a ticket on which its number and value should be written.

MOSELEY,
New Year's Day, 1895.

Abbreviations.

O:	=	Obverse.	*E:*	=	Edge.
R:	=	Reverse.	*Ex.*,	=	Exergue.

— THE —

Token Coinage of Warwickshire.

18th CENTURY TOKENS.—SILVER.

WILLEY.

Three Shillings and Sixpence.

1. *O:* Bust to right. "Iohn Wilkinson Ironmaster" The coat is plain, showing *four* buttons, and *two* on the vest.
   R: A two-mast sailing vessel, with a double rope from the gaff and a flag at stern. "Fine Silver" Ex., "1788"
   E: "Willey Snedshill Bersham Bradley." (*Plates* B. No. 2 and J. No. 1.)
2. As last, in copper, in the British Museum, and was supposed to be unique, but Mr. Norman has a second specimen, as below.
3. As last.
   E: "Payable In Anglesea, London Or Liverpool. X."
   Eng., Hancock. Man., Soho Mint.

This piece was issued for 3/6, and Pye says 100 only were struck. It is the only Eighteenth Century silver token issued in England. There were a few "Works Tickets," but had not the impress of a coin as this. The vessel represented was made at the works at Broseley.

COPPER.

BIRMINGHAM.

Half-Crown.

4. *O:* A female seated, a child kneeling at her side; the female is in the act of extending alms to a mendicant leaning on a stick; a boy is at his side.
   R: "B W H" in cypher, over the initals, "1788" Leg. "Two Shillings And Sixpence." (*Plate* A. No. 1.)
5. The same in silver. Very rare.
6. The same in brass.
7. The same in tin. Very rare.
8. The same as No. 4, but countermarked with a "W" on *O:* and *R:* Rare. Eng., Dixon. Man., Gimblett. (*Plate* B. No. 6.)

Eighteen-pence.

9. *O:* Beehive and bees. Leg. "Industry Has Its Sure Reward"
R: 1s. 6d. in centre, marked by a punch, on a blank disc.

10. As last, but *E:* Milled. (*Plate* P. No. 6.)
This piece is struck from the reverse die of a Cambridgeshire halfpenny.

Shillings.

11. *O:* Bust to left. "Admˡ. Lᵈ. Nelson Victory At The Nile August. 1. 1798."
R: "1s." marked by a punch.
E: Milled. Very rare. (*Plate* N. No. 15.)

12. *O:* A Beehive and bees. "Industry Has Its Sure Reward."
R: "1799 1s." in two lines. Very rare. (*Plate* D. No. 10.)

Pennies.

Barker (George).

13. *O:* Profile bust to left. "William Pitt, Earl Of Chatham." Under bust, "I. G. Hancock Sculp Aged Years"
R: Blank. Tin; (*Plate* J. No. 3) four impressions only were struck as trial pieces.

14. *O:* Bust to left, William Pitt, &c., as before, but with Wig and Old-fashioned Costume added, as well as the space being filled in by the figure "8."
R: "This Unparalled Production Of Early Genius Was Struck Under The Inspection Of Geo. Barker 1800" Very rare. (*Plates* O. No. 2 and F. No. 10.)

15. *O:* Bust, &c., as before; under the bust, "Born 1708 Died 1788" on a raised band.
R: A Beehive and Bees. "The Work Of Iohn Gregory Hancock, Aged Nine Years, 1800." "Penny Token For Exchange," crossed laurel leaves under the date.
E: "By George Barker Birmingham—x—x—x—" Very rare. (*Plates* E. No. 6 and F. No. 7.)

16. Same in tin. Very rare.

17. *O:* A female bust to right, "Diva Britanniæ: Fautrix Artium."
R: "The Work Of Iohn Gregory Hancock," &c. Similar to last, but without the beehive, and there are no laurel branches. "Utile Dulci For Exchange."
E: "By George Barker Birmingham MDCCC" in raised letters. Twenty-four impressions only. (*Plates* E. No. 4 and F. No. 12.)

Pennies.

18. *O:* Same as last.
R: Blank.
E: "I Promise To Pay On Demand The Bearer One Penny."

A trial piece of great rarity. In the British Museum. Man., Kempson.

Pye tells us that doubts having been expressed as to the bona-fides of this work being that of young Hancock, "induced his father to make an affidavit that they were entirely engraved by his son; and the gentlemen for whom they were made declare they were perfectly convinced of the truth of this affidavit."

It is to be regretted that the subsequent career of this precocious boy is unknown. It is, indeed, beyond comprehension that all attempts should fail to trace what became of the remarkable son of so distinguished an artist.

Bisset.

19. *O:* Shield of Arms between a rose and thistle; Crest, and Motto, "Abscissa Viresco" with Masonic devices below. "Bisset: Fancy Miniture Painter Birmingham."
R: A Garter, on which is inscribed: "Labor ipse Voluptas" and within: "Elegant Museum. Admission Gratis." Legend: "Imperial Paintings On Glass &c. Curious spars, and Petrifactions."
E: Plain. Tin. Very rare. Eng., Wyon. Man., Lutwyche. (*Plates* B. No. 5 and J. No. 7.)

James Bisset started business as a miniature painter in the New Market—afterwards removing to shop in New Street, just below the Theatre, where he called his establishment "Bisset's Museum."

Freeth.

20. *O:* Bust to right, in a cocked hat, "The Birmingham Poet."
R: "Britons Behold The Bard Of Freedom
Plain And Bold Who Sings As Druids
Sung Of Old," within an oaken wreath.
E: "Manufactured By W. Lutwyche Birmingham."
21. Same in Brass. (*Plate* C. No. 6.)

These pieces were struck on various size flans.

Freeth kept a Coffee Tavern in Bell Street. A Society met there called the Twelve Apostles or The Jacobin Club. James Bisset was one of the principals. Freeth issued rhymed invitations to his dinners, and celebrated public or especially local events with a poem or a song.

Pennies.

Hancock.

22. *O:* Interior of workshop (Hancock's), showing cushion for cutting dies placed on a long bench, to which is affixed a vice; on left, a model of the human body, without head or legs, and below it a mask. To right of a large window is a smaller figure at full length, with arm upraised.

R: Blank. (*Plate* D. No. 5.)

This is an unfinished piece, and probably unique. The specimen from which the plate is taken was formerly in the possession of Sir George Chetwynd, and is now in Mr. Norman's cabinet.

23. *O:* Bust to left. On a broad rim, "The Work Of John Gregory Hancock Aged 9 Years. x." Under the bust, "From A. Model By I. G. Hancock Sen."

R: "To Encourage A Rare Instance Of Genius This Coin Was Struck For T. Welch Birmingham 1800," in nine lines.

E: "Penny Token Payable On Demand," with alternate crosses and fleur-de-lys. Very rare. (*Plates* E. No. 8 and F. No. 9.)

24. *O:* Same as last, but without buttonholes on coat, and no inscription.

R: Blank.

E: "On Demand I Promise To Pay The Bearer One Penny." (*Plate* D. No. 12.)

A trial piece; exceedingly rare if not unique, and in Mr. Norman's cabinet.

Sharp says of Hancock that among the Artists who produced the 18th century tokens "his name stands pre-eminent." He was one of the select few retained by Boulton at Soho; but he also executed for P. Kempson a series of beautiful medals commemorating the victories of the British armies over Napoleon, the Union with Ireland, George III., and Statesmen of the time.

Jacob.

25. *O:* A man behind a counter holding scales; agricultural implements and a fire-grate in shop. "Penny Token 1798."

R: "B. Jacob Auctioneer Ironmonger, &c. Welch Cross Birmingham." A hand holding a hammer. Scarce. Eng., Willets. Man, Kempson. (*Plates* C. No. 3 and M. No. 8.)

Jacob's shop was near to the Welch Cross. He also carried on business at Hockley Road as an engraver and chaser.

Kempson.

26. *O:* A Lion dormant at the entrance to a cave, "Nemo Me Impune Lacesset." Ex. "1796" in a beaded sunk oval.

Pennies.

R: "P K" in cypher within a wreath of flowers, through which is entwined a riband inscribed "Promissory Penny Token."

E: "I Promise On Demand To Pay The Bearer One Penny." (*Plates* C. No. 2 and I. No. 5.)

Masonic Penny.

27. *O:* The Freemasons' Arms, with motto, "Amor Honor Et Justitia". Legend: "Pro Bono Publico." Three stars under the legend.

R: A Cupid surrounded by Masonic devices, within a triangle "Masonic Penny 1795."

E: "Manufactured By Lutwyche Birmingham. ✕." (*Plates* L. No. 7 and P. No. 3.)

This piece, as well as the halfpennies described later on, were issued by James Sketchley, a Freemason, who was an Auctioneer and Printer, in Bull Street.

Perrins.

28. *O:* Bust to right, with hair in ringlets. "Isaac Perrins."

R: In a circle of leaves. "Bella? Horrida Bella?" A straight line above and below. "Strength And Magnanimity 1789." (*Plates* O. No. 6 and P. No. 7.)

This token is generally ascribed to the non-local series. As Perrins was employed as a workman at Soho, there needs no apology for placing the piece in the Warwickshire collection.

It appears from an interesting Paper by the late Mr. Williams, of Moseley Lodge, that Perrins was a noted pugilist, who, "in 1782, fought a battle, and £1,500 was betted against him and lost." The following particulars are taken from *Boxiana*:—Isaac Perrins, of Birmingham, fought Tom Johnson, Champion of England, on October 22nd, 1789. They fought on a stage sixty-two rounds, and Perrins lost. One Mr. Bullock won £20,000. Perrins was said to be the strongest man in England; he had lifted 8 cwt. of iron into a waggon with ease. He was 6 feet 2 inches high, and weighed 17 stone. Another authority says:—"Above 3,000 people were within the quadrangle. . . . Medals were struck in commemoration of this extraordinary contest between these two Gladiators." Tom Johnson was a London man, and consequently the locale of the token will no longer be a difficulty.

Priestley.

29. *O:* Bust to right, "Josephus Priestley." Under the bust, "I· G· Hancock F."

R: An apparatus for philosophical and chemical experiments, &c. On left is a tube emitting smoke, &c. Ex., "MDCCLXXXIII" and an ornament. Rare.

Pennies.

30. As last, in gold. Of great rarity.

31. As last, in silver. Very rare. (*Plate* B. No. 1.)

32. *O:* As last.

R: Another view of the apparatus. The tube with smoke is on the right, and lightning is shown to left, the chain extending to crucible on the bottom compartment, in which there are four implements, whereas in the former there were but two; and 19 teeth of the cog wheel are seen instead of 13. Rare. (*Plate* E. No. 11.)

33. As last, in gold. Extra rare.

34. As last, in tin. Rare.

Extract from *Aris's Gazette*, August 4th, 1783:—"This day is published, in gold, silver, and bronze, taken from the life, and executed by J. G. Hancock, Birmingham, an elegant and striking medal of Dr. Priestly, the reverse of which represents some of the Doctor's newly invented experimental machinery."

Sedition.

35. *O:* The Monster, Sedition, flying with four imps. A flag on a pole, on the top of the pole the cap of liberty; a crown on the flag. A scroll, carried by one of the imps, has inscribed: "Faction."

R: A snake in the grass (intended for Priestley), with a radiation above. "Nourished To Torment July 14. 1781." (*Plate* E. No. 9.)

36. The same in tin. Both rare; in good condition. (*Plate* B. No 4.)

These tokens, for some unexplained reason, have hitherto been placed in the non-local series, but as Priestley was a Minister of Religion of this town, who engaged in a bitter controversy with the Rectors of St. Philip's and St. Mary's; is recognised as a Birmingham worthy, and honoured by the erection of a statue to his memory; it would be an unpardonable error not to give them a prominent place in this work.

Union Mill.

37. *O:* An emblem of unity, and cornucopia of wheat within a wreath of wheat ears: "Union Mill Birmingham 1796"

R: A circle of wheat ears. Very rare. (*Plate* C. No. 8.)

These are more frequently found with numbers engraved on reverse.

The Union Mill was projected in 1796 and started in 1797. The shares were £1 each — no person to hold more than twenty. It was called "The Birmingham Flour and Bread Company," for the purpose of purchasing grain, manufacturing it into flour and bread, and distributing it to the subscribers at prime cost. It was commenced in consequence of the ruling high prices.

Boulton and Watt made the engine.

Pennies.

Welch.

38. *O:* Shield of arms. Azure, six millets (or three, two and one), and crest (a stag's head couped). "Jungantur Lex Et Justitia." Ex., "MDCCXCV."

R: "T. W." in cypher (WELCH). "Birmingham Promissory Token" on a raised rim.

E: "On Demand I Promise To Pay The Bearer One Penny."

39. *O:* Shield of Arms, &c.

R: "T. W." in cypher, &c.

E: "On Demand I Promise To Pay The Bearer One Penny XXX."

40. The same as last, but only two crosses at end of *E:* reading.

41. The same as last, but there are five quartrefoils at end of *E*: reading. Eng., Wyon. Man., Kempson. (*Plates* C. No. 5, and M. No. 5.)

These four tokens are very rare, the latter especially so, if not unique.

Wyon.

42. *O:* An obelisk entwined by ivy, "Crescit In Immensvm." Surrounded by a circle of pellets.

R: A bouquet in a sunk beaded circle, under it, in a sunk oval, "T. W." in cypher, a sprig under the initials. "Promissory Penny Token 1796."

E: "I Promise To Pay On Demand The Bearer One Penny." (*Plate* C. No. 1.)

Thomas and Peter Wyon were employed at Soho. William Wyon, son of Peter, was born in Birmingham in 1795. He subsequently went to London, became engraver to the Mint, and was elected a member of the Royal Academy. The exquisitely wrought "Victoria Gothic Crown" is the work of Wyon.

Thomas Wyon, Junr., was born at Birmingham, 1792. His father was Chief Engraver of Her Majesty's Seals. Was appointed Probationer Engraver of the Mint. The coinage of George III., 1816, was the work of the young Wyon. Also the Maundy money of 1817, as well as many celebrated medals. He died of consumption at the age of twenty-five years. He did all the work of the Royal Mint from 1810 to 1817, except the guinea of 1813.

Birmingham Societies.

43. *O:* St Andrew, radiated, and his cross. "Amor Patria" within a border of thistles.

R: A crowned thistle in a shield. "Nemo Me Impune Lacesset". Upon a riband. "Birmingham Caledonian Society. 1789." A shamrock between "Society" and date, the whole surrounded by a border of thistles. Very rare. (*Plates* E. No. 2 and F. No. 11.)

Pennies.

44. *O:* Bust to left (Demosthenes). "Society For Free Debate Instituted In Birmingham 1789." On the bust, "Wyon."

R: "To Raise THE Genius And To Mend The Heart" Rare. (*Plates* C. No. 10 and O. No. 9.)

45. As last, but a silver proof.

This latter is in Mr. Norman's cabinet.

The Society for Free Debate started in 1789, and met in Needless Alley. Previously — in 1774 — had been instituted "The Robin Hood Free Debating Society," which held its meetings at the Red Lion, Bull Ring, in "Sam Wicken's" long room.

Yeomanry Tokens.

46. *O:* Review of troops, and presentation of colours. "Colours Presented To The Birm$^{m.}$ Associations 4 June 1798."

R: Fourteen men hanging on a long row of gibbets, in perspective. "End of Bunepart And The French Army." A helmet is placed on first gibbet and a sword hangs from the beam. Eng., Barber. Man., Jordan. (*Plates* A. No. 2 and F. No. 2.)

This Association was formed in 1794. Three years later a Cavalry Company was inaugurated, and the Colours were presented on Birmingham Heath. Between fifty and sixty thousand people were present. The Colours were worked by the young ladies attending the school kept by Mrs. Eves, Mrs. Pope, and Miss Eves, of the Crescent. See No. 96.

"To commemorate this event, a token is struck from an approved design (by Barber) and dedicated to the inhabitants of the town of B'ham. . . . By the publics obedient servant J. S. Jordan."—*Aris's Gazette*, Jun. 4, 1798.

47. *O:* A mounted yeoman at speed, with a brandished sword above his head. "Warwickshire Yeomanry. Hancock" Ex., "Enrolled June 25th. 1794."

R: "Promissory Penny Token Issued By Thomas Welch Second Troop 1799" in six lines.

E: "(Armed To Protect Our Lives Property) (And Constitution Against Foreign) (And Domestic Enemies)". Divided by three compartments with military trophies. Very rare.

48. *O:* The same as last.

R: The same as last.

E: "Preserve" is substituted for "Protect". Very rare.

49. As last, with plain edge. Very rare.

50. *O:* A mounted yeoman, &c.

R: As last, but letters different and a fasces and laurel branch crossed above the legend.

Pennies.

E: "Armed to Preserve" &c. Very rare. (*Plates* C. No. 7 and M. No. 6.)

51. *O:* A mounted yeoman, &c.
R: "Promissory Penny Token" &c.
E: "On Demand I Promise To Pay The Bearer One Penny." Said to be an artist's proof, and probably unique.

52. *O:* A mounted yeoman, &c.
R: "Promissory Penny Token," &c.
E: Plain. Very rare.

The above pieces were engraved by Hancock, and manufactured by Kempson. All the dies were destroyed.

Kenilworth.

53. *O:* View of Cæsar's Tower, Kenilworth. "Firmum In Vita Nihil" Ex., "MDCCXCVI."
R: "PK" in cypher. "Warwickshire Promissory Penny" upon a raised rim.
E: "I Promise To Pay On Demand The Bearer One Penny." (*Plates* C. No. 9 and D. No. 6.)

Kenilworth is chiefly noted for the historical interest attaching to the ruins of its ancient castle. The antiquity of the place itself is, however, far greater than that would seem to imply, for there is mention in Dugdale of a previous castle, which was destroyed "in those turbulent times of war betwixt King Edmund and Canutus the Dane." Nothing has occurred to lift the town out of its semi-rural groove, but it will ever be remarkable for its association with our English annals. The castle ruins are eloquent with memories of Geoffrey de Clinton, Simon de Montford, "Old John of Gaunt," the "noble Earl of Leicester," Queen Elizabeth, and Sir Walter Scott.

Stratford-on-Avon.

54. *O:* Bust to right (Shakespeare). "We Shall Not Look Upon His Like Again." Under the bust, in small letters, "Westwood F."
R: "Jubilee At Stratford In Honour And To The Memory Of Shakespeare. Septr. 1769. D. G. Steward." Very rare.

55. The same in silver. Rare. (*Plates* B. No. 7 and J. No. 9.)

Aris's Gazette, August 30th, 1769, contains an advertisement in which it states—"Ladies and Gentlemen may have them (these tokens) either in cases for the pocket, or with pendant for the bosom, at Mr. Westwood's, Engraver, in Newhall Walk." Newhall Walk is now Colmore Row.

Pennies.

Tamworth.

56. *O:* View of a Castle. "Tamworth Castle." On the base line, in minute letters, "Hancock." Ex., "East View 1799." There is an irregular sexagonal flaw to the left of the building.

R: A front elevation of Public Hall and Houses. "Town Hall Rebuilt By Thomas Guy, Tamworth, 1701."

E: Three tablets, divided by trade implements, in raised letters inscribed "Penny Token Payable At / The House Of Iohn Harding / Calico Printer Tamworth." / Very rare. The dies failed, and a few impressions only were struck. (*Plates* E. No. 3 and M. No. 7.)

57. As last, but without the rainbow-like flaw over the Castle on obverse, nor the flaws into the letters of legend. *E:* plain. Extra rare.

58. As last, in silver. Of the greatest rarity.

59. *O:* An unfinished artist's proof.

R: Blank.

E: Plain. Extra rare.

60. *O:* A further advanced artist's proof.

R: An unfinished artist's proof.

E: Plain. Tin. Extra rare. Man., Kempson.

Harding had a fine selection of Tokens, and many of his choicest specimens passed into the Chetwynd cabinet.

At an earlier period Tamworth had two Town Halls, one in Lichfield Street for the Staffordshire portion of the town, and one in Market Street for the Warwickshire inhabitants.

Some numismatists have placed the 18th century Tokens of Tamworth in the County of Staffordshire, but on what ground does not appear. Boyne and Williamson claim Tamworth for Warwickshire, and seeing that the part of the town on which the Castle stands is within the Warwickshire boundary, and as the elevation of that building is on both the penny and half-penny, it would be unpardonable to omit them from their place in a work embracing the whole of this county's Tokens.

A statement of the Hundreds and Divisions of Warwickshire, as laid down by Mr. Murray, "by order of the Board of Agriculture," quoted by West, 1830, says, in list of market towns—"To these may be added Tamworth, which is partly in this county." West also says:—"Tamworth is almost equally divided by the rivers Tame and Anker: the western half of the town and the church standing in Staffordshire, and the eastern part in Warwickshire."

"Tamworth Castle is another of the ancient castles which have remained almost unchanged for many centuries."—*History of Warwickshire*, by Sam. Timmins, F.S.A.

Pennies.

Warwick.

61. *O:* Three men in a cart, drawn by an ass, under a gallows, on which is a demon; one of the men in the cart addressing a crowd of people, "Wrong Heads," armed with bludgeons, axes, &c. On the other side a number of people unarmed, "Right Heads," above "Greatheads." Ex., "Meeting At Warwick, May 31. 1797."

R: "As If From Temple Bar Some Head Was Cut, And On Rebelling Trunk The Face Was Put." Very rare. (*Plates* E. No. 5 and M. No. 3.)

62. The same, in silver. Extra rare.

63. The same, in tin. Rare. Eng., Westwood. Man., Kempson.

The central figure in the cart is intended for Dr. Parr, and the figure on left (addressing the people), the Rev. J. H. Williams, Vicar of Wellesbourne; and the third the High Sheriff.

The meeting was held on the Race Course. The object of its promoters was to petition the King to dismiss his Ministers. The wagons from which the speakers addressed the audience were chalked "No Pitt."

The High Sheriff opened the proceedings with much warmth. Bertie Greatheed "pronounced a violent phillipic against Ministers, and state of Parliamentary representation, and proposed the Petition to the King."

This was read by the Rev. Mr. Williams. A challenge by the opponents to put the question "Whether or not the petition was desired by the majority present," was ignored by the Chairman, whereupon the audience divided, the opposing forces being led by the Marquis of Hertford. After a vigorous speech by Sir Francis Burdett in favour of the petition, and a fruitless attempt to speak by Dr. Parr, the Sheriff declared the petition adopted, and closed the meeting.

"A medal is this day published, representing the Right Heads, Wrong Heads, and the Great Heads, as exhibited at the Meeting at Warwick, on May 31, and may be had struck in Silver, Copper and Tin, at No. 20, Gt. Charles St."—*Aris's Gazette*, June 19, 1797.

Bertie Bertie Greatheed "was a Whig of the old school of Grey and Fox, and, with them, an ardent admirer of the French Revolution in its earlier stages. These political opinions were shared by the Rev. Edwd. Willes, of Newbold Comyn; the Rev. J. H. Williams, of Wellesbourne; and Dr. Saml. Parr, of Hatton."

"At the period of the Birmingham riots in 1791, Parr stood eminent as a butt for the shafts of faction to aim at. His parsonage house at Hatton being threatened by the Birmingham incendiaries, in consequence of his intimacy with Dr. Priestly, his books were removed into a place of safety."—COLVILE'S *Worthies of Warwickshire.*

64. Three men hanging from a gallows, a cart under; a demon on left of ga'lows, looking at the three persons. The cart below is drawn by an ass, and the tail of another demon is seen protruding from the cart. "The End Of Three Logger Heads."

Pennies.

R: "As If From Newgate Cells Three Felons Led, And On The New Drop Tyd, Till Dead Dead, Dead." Very Rare.

65. The same, in tin. Rare. (*Plates* C. No. 4 and O. No. 4.)

On reference to Plate C. No. 4, the three persons in the cart will be recognised as those on the "new drop," and that the demon has changed his position on the gibbet, and is now in line of sight with his victims.

HALFPENNIES.

County.

66. *O:* Bust to left (Shakespeare). "Warwickshire" A trefoil after legend.

R: Female seated on a corded bale of merchandise, with cornucopia to right, part of ship to left. "Halfpenny 1791."

67. Similar to last, but the fruit hangs below, and is not contained within the cornucopia. (*Plate* K. No. 11.)

68. *O:* Bust as before, but instead of the trefoil there is a dot at end of legend, and eight instead of six buttons on the coat.

R: Female seated, &c. The head of the female and the fruit both touch the legend. The ship is less visible.

69. As before, but the dot on *O:* is quite close to the last letter. Rare.

70. *O:* Bust to left, with sharper profile and moustasche thinner; only five buttons on coat and no dot at end of legend. The C has a fine terminal, whereas in the former it is more like a G.

R: Vulcan seated at an anvil. "Halfpenny," Ex., "1792."

E: "Payable In Anglesey London, Or Liverpool x." (*Plate* H. No. 3.) Eng., Mainwaring. Man., Lutwych.

It is supposed that this Token was issued by Joseph Farror, tea dealer, Bull Street, who bequeathed sixpence per week in perpetuity to keep the statue of Lord Nelson clean.

BIRMINGHAM.

Allin.

71. *O:* A man standing with right arm akimbo, supporting an ensign or flag as well as a shield, on which is inscribed "Allin's Panorama Grand Exhibition Admite. 1s." Legend, "Peace And Good Will To All Men."

R: "Cheap Clothes & York Shoe Warehouse Wholesale & Retaile. I. Allin Hay-Market Birmingham . 1796."

E: Milled. Eng., Davies. Man., Good. (*Plates* G. No. 1 and P. No. 1.)

The Hay Market, or Mount Pleasant, was where the Council House now stands."

Halfpennies.

Alston.

72. *O:* Front elevation of a building, with clock under tower. "Birmingham Poor House Halfpenny Token." Ex., "Payable There."
R: A beehive and bees. "For The Use Of The Parish." Ex., "I. Alston Fecit. 1796." (*Plate* O. No. 11.)

73. As last, but *E:* engrailed.

74. *O:* and *R:* As last, but coated with similor, and a wavy circle of the metal left plain. (*Plate* J. No. 5.)

All scarce. Eng., Wyon. Man., Kempson.

The word "fecit" after the name of the issuer led to the belief for some time that Alston was the artist of this piece; when, however, this was proved not to be the case, it was supposed that he was an official of the Overseers. For the purposes of this work the records have been searched, and no official of that name can be traced in the books now in the possession of the Board of Guardians. There was a James Alston who was High Bailiff in 1808; and in 1815 we find the minutes of the Birmingham Overseers signed by James Alston, Chairman.

Barker (George).

75. *O:* Shield of Arms (per Chevron engrailed or and sable, lion rampant counter charged; on canton azure, fleur-de-lys argent), below the shield "Legi Regi Fidelis."
R: An ornamented cypher, "G. B. 1797" under "Birmingham Halfpenny For Exchange."
E: "Payable By George Barker." Exceptionally rare. (*Plates* K. No. 6 and M. No. 11.)

76. Same as last, but *E:* Plain. Rare. Eng., Webb. Man., Kempson.

77. *O:* Head of Mercury to left, wearing the Petasus. "Fortum Ingeniosus Ad Omne. Birmingham Halfpenny".
R: Pyramid ruins and a fallen statue. Three human hands, couped at the wrists. "Pœdus" over, "Sic Omnia" under them. Ex., "Mihi Sorte Datum MDCCXCIX"
E: "Payable By George Barker xx." (*Plates* A. No. 5 and D. No. 1.)

78. The same, but *E*: plain; both very rare. Eng., Hancock. Man., Kempson.

Barker (George Hollington).

79. *O:* A robed female figure of Justice, in a sunk oval, standing with left hand upraised and holding the symbolical balance above her head, her right hand resting on a sword. "Facta Æquato Examine Pendit" "MDCC XCVII" at the sides.
R: Shield of Arms (per Chevron engrailed or and sable, a lion rampant, countercharged; on a canton azure; fleur-de lys argent).

Halfpennies.

Crest: a Demi-Moor, in his dexter hand arrow or, barbed argent; on his sinister arm a buckler or, over his shoulder a sash gules. "Birmingham Halfpeny." Under the shield, in large script capitals, the initials "G H B"

E: "Payable On Demand." Very rare.

80. As last, in tin, but *E:* plain. Extra rare. (*Plate* J. No. 5.)

81. As last, in silver; unique, and in Mr. Norman's cabinet.

82. As last, but *E:* plain. Very rare.

83. *O:* As last, except "Librat" is substituted for "Pendit." (*Plate* K. No. 10.)

84. As before, in tin. Very rare.

85. As before, in silver; unique, and in Mr. Norman's cabinet.

G. Hollington Barker was a local Numismatist, and his collection was sold in 1803 by Leigh Sotheby & Son. The catalogue describes his Tokens as "The most complete series of Town pieces and Tradesmen's tokens ever offered to the public."

Biggs.

86. *O:* Bust to left, in cocked hat and queue. "General Elliott." Under the bust a small ornament.

R: A fleur-de-lys. "Birmingham Halfpenny 1792."

E: "Payable By Henry Biggs, Moore Street." (*Plate* H. No. 10.)

87. Same as last, but plain edge, and on thinner flan. Eng., Patrick.

Biggs was a licensed victualler, and kept the "General Elliott."

88. *O:* Bust to right. "Dr. Samuel Johnson." Under the bust a small ornament.

R: Three lions rampant. "Promissory-Halfpenny. Payable At."

E: "Payable By Henry Biggs, Moore Street." With this *E:* extremely rare. (*Plate* G. No. 2.)

89. As last. *E:* "Birmingham W. Hampton. Or Litchfield." Eng, Patrick.

Bisset.

90. *O:* A shrine or temple; view of interior. "Bisset's Museum And Fancy Picture Manufactory." Ex., "New Street."

R: Ornaments of spar, &c. "Alabaster spar and petrifacation warehouse." Ex: "Birmingham." Very rare, if not unique.

91. *O:* Similar, but there are framed pictures hanging on the walls of the temple.

R: Same as last. (*Plate* H. No. 4.)

92. As last. *E:* "Payable At Banbury, Oxford Or Reading." Eng., Wyon. Man., Lutwyche.

Halfpennies.

Clarke.

93. *O:* Britannia, supporting with her left hand a shield and spear, and with her right crowning a bust of George III. with laurel. The bust is placed upon a pedestal, on which is inscribed "Justa Præmia." The whole is within a sunken oval. "Birmingham Halfpenny."

R: View of an oak tree, and ships at sea. Around a raised rim, "Britanniæ Tutamen." Ex., MDCCXCV.

E: "Payable At The House Of John Clarke, Bull Street. X." Rare. Eng., Wyon. Man., Kempson. (*Plate* K. No. 9.)

This is one of the most beautiful halfpenny Tokens of the 18th century. Clarke was a chemist, tea dealer, and vendor of indelible ink.

Donald & Co.

94. *O:* "Donald & Co., Stocking Manufacturers, Wholesale And Retail." Within an oval formed of leaves. "Halfpenny Payable At."

R: A beehive and bees, within a circle of leaves. "No. 29 Bull Street, Birmingham. 1792." Eng., Wyon. Man., Lutwyche. (*Plate* O. No. 12.)

The token issued by the same firm for Nottingham is often confused with the Birmingham one, and the Collector must be careful that the word "Nottingham" is not on the one he wishes to place in his Cabinet.

95. *O:* As last, but "Nottingham Or" added to the legend.

R: A workman weaving at a loom. "No. 29 Bull Street. Ex., Birmingham. 1792." Eng., Wyon. Man., Kempson. Of exceptional rarity. (*Plate* J. No. 10.)

Eves.

96. *O:* Within a wreath of laurel: "Mrs. Eves, Mrs. Pope & Miss Eves Crescent" in five lines.

R: Above "Application" in the centre of the field, "French"; divided by an ornament of three rayless hazel nuts; under, large sprigs of oak, with acorns.

E: "Coventry Token" and a wavy line. Unique. In Mr. Norman's cabinet. (*Plates* A. No. 7 and I. No. 2.)

This hitherto unpublished Eighteenth Century Token is of fine workmanship, in low relief. For some time its locale could not be traced, but its identity as a Birmingham Token has now, by patient research, been established beyond question. In June, 1798, the Colours were presented to the Birmingham Association and Cavalry, on Birmingham

Halfpennies.

Heath, and the records tells us that "The Colours were worked by the young ladies in the school kept by Mrs. Pope and Mrs. Eves of the Crescent." The young ladies were present, in a neat uniform.

The Editor of "Notes and Queries," *Birmingham Weekly Post*, says: "Mrs. Eves is remembered only by a little book of sixty-four pages, entitled: 'The Grammatical Play-Thing or Winter Evening's Recreation for Young Ladies (sic) From Four to Twelve Years Old. By Mrs. Eves, Crescent School, Birmingham. Printed at T. A. Pearson's Printing Offices, High Street.'"

Garbett.

97. *O:* Bust to right, "Samuel Garbett."
R: Blank.
E: Engrailed. Eng., Hancock.

98. As last, but *E:* plain. Both very rare.

This piece has hitherto been placed in the non-local series, but Samuel Garbett occupies a prominent position in Warwickshire's byegone times. He was one of Birmingham's legislators, and his name appears in Bunce's *History of the Birmingham Corporation* as being one of the fifty Commissioners appointed under the "Lamp Act," 1789, and he was elected the first chairman by the Commissioners. Garbett was a remarkable man, was by trade a brassworker, and, although he had but little education, his industry and perseverance were exceptional, and he became wealthy and a respected citizen. Garbett Street was so named after him.

Hallan.

99. *O:* "Dealer In China And Staffordshire Ware In All Its Branches. No. 2 Bull Ring Bi." forming three circles, a dove with olive branches in the centre.
R: "Halfpenny Payable At The Intelligence Office For Masters And Servants Kept By Wm. Hallan 1792." Rare. (*Plate* K. No. 8.)

100. *O:* Bust to left, under 1795, "William Hallan, Birmingham." A sprig at commencement and end of legend.
R: A teapot, cream jug, &c. "Dealer. In. Glass. And. Staffordshire. Ware."
E: Milled. Rare.

This obverse has also the following reverses:—

101. *R:* "Dealer In China, &c.," as *O:* No. 99. Exceptionally rare. Said to be unique. Eng., Perry.

102. *R:* Bust to left, "David Garrick, Esq."
E: Milled. Rare. (*Plate* K. No. 2.)

103. *R:* A Guillotine and part of a house. "Halfpenny."
E: "Skidmore, Holborn, London." (*Plate* D. No. 3.)

104. *R:* View of ruins, "Destroy'd By Fire, Sepr. 17: 1795."
E: "Skidmore, Holborn, London." Rare. (*Plate* K. No. 3.)

Halfpennies.

105. *R:* Bust to right of George III., with coronet wreath and flowing hair. "Long. Live. The. King."
E: "Skidmore, Holborn, London." Rare. (*Plate* K. No. 1.)

106. *R:* "I. O. M." in cypher. Between laurel branches, "*James · Metcalf * Bedale · Yorks$^{h.}$" Rare. (*Plate* L. No. 5.)

107. *O:* "Halfpenny Payable At The," &c., as *R:* 99.
R: Bust of Garrick, &c., as *R:* 102. Rare.

108. Same as last, but *E:* milled. Rare.

Hardy's.

109. *O:* A semi-nude sprite, with spanner in right hand and leaning upon a screw. "Birmingham Halfpenny," 1793.
R: Shield of Arms (argent, a cross azure, between four hedgehogs, sable bearing four hedgehogs); crest, a hedgehog. A small ornament under "Industry Has Its Sure Reward."
E: "Current Everywhere."

110. The same, in silver. Very rare.

111. As last, but *E:* Milled.

112. The same as last, but *E:* Plain.

113. The same as last, but *E:* "Payable In London"; the remainder engrailed.

114. As last, but *E:* "Payable In London, Bristol And Lancaster"

115. As last, but *E:* "At George Edward Sergeant's Portsea"

116. As last, but *E:* "Payable At Edinburgh, Glasgow & Dumphries"

117. As last, but *E:* "Payable At Clougher Or In Dublin."

118. As last, but *E:* "Payable At The Store Of." The remainder engrailed.

119. As last, but *E:* "Payable At Leek Staffordshire XX" Rare.

It is singular that no authentic information respecting the issuer of this token can be ascertained. The Arms are those of a family of Hardy. Among the Hardy families given by the *County Families of the United Kingdom*, the local ones are: Sir John Hardy, Bart., Dunstall Hall, Burton-on-Trent; Viscount Cranbrook (Gathorne Hardy), younger brother of above. The most probable conjecture is, that the piece was issued in the first instance by William Hardy, Button Manufacturer, Weaman Row.

This *O:* occurs with the following Reverses:—

120. *R:* Bust to left. D$^{r.}$ Sam$^{l.}$ Johnso^{n}; small ornament under.
E: "Payable In London." The remainder engrailed. (*Plate* O. No. 3.)

121. *R:* Ship sailing. "Success To The Coal Trade."
E: "Payable In London" The remainder engrailed. (*Plate* I. No. 8.)
Eng., Wyon. Man., Gimblett.

122. *R:* Britannia seated. "Rule Britannia 1795."
E: Milled. (*Plate* H. No. 11.)

Halfpennies.

123. The same as last, but *E:* "Payable At The House Of John Clarke Bull Street." In Mr. Macmillan's cabinet.

124. *R:* A female standing, supporting a rudder. "Liberty & Commerce 1795".
E: "Payable In London." The remainder engrailed. (*Plate* I. No. 7.)

125. *R:* Three men hanging on a gibbet, "Noted Advocates For The Rights Of Man 1796."
E: Engrailed, and a wavy line with dots between. Scarce.

126. The same, but *E:* plain; also scarce. (*Plate* I. No. 3.)

127. *R:* "A Way To Prevent Knaves Getting A Trick" in five lines across the field.
E: Engrailed, and a wavy line with dots between. Scarce. (*Plate* I. No. 1.)

128. *O:* A Shield, bearing four hedgehogs, &c., as *R:* No. 109.
R: Britannia seated. "Rule Britannia 1795."
E: "Payable In London"; remainder engrailed.
This *O:* has also the following reverses:—

129. *R:* Ship in full sail. "Pro Bono Publico 1794."
E: "Current Everywhere" (*Plate* G. No. 9.)

130. The same as last, but *E:* plain.

131. *R:* A mounted Dragoon. "Pro Rege Et Patria" Ex., "Queen Bays"
E: "Willy Snedshill Bersham Bradley" (*Plate* G. No. 8.)

132. The same, but *E:* "We Promise To Pay The Bearer One Cent."

133. The same, but *E:* "Payable In London"; the remainder engrailed.

134. The same, but *E:* "Emsworth Halfpenny Payable By John Stride."

135. The same, but *E:* "Current Everywhere"

Hickman's.

136. *O:* Bust in profile to left. "Iohn Howard, F.R.S."
R: "H. H." in cypher. "Birmingham Promissory Halfpenny" above cypher "1792."
E: "Payable At H. Hickman's Warehouse, Birmingham."

137. Same, but *E*: plain. Very rare.

138. As last, but *E*: milled. Rare. Eng., Mainwaring. (*Plate* I. No. 9.)

139. *O:* As last, but with one button hole.
R: As last.
E: "Payable At H. Hickman's Warehouse, Birmingham." In Mr. Macmillan's Cabinet.

140. *O:* A rose and thistle. "Quis Nos Separabit."
R: "H. H" in cypher, &c.
E: "Payable At The Shop Of Dunham & Yallop, Goldsmiths." Rare. *Plate* M. No. 2.)

Halfpennies.

Kempson's Buildings.

Arms of the town of Birmingham. (Quarterly: First and Fourth, Azure, five lozenges in bend or; Second and Third, per pale, indented, or and gules.)

Churches and Chapels.

141. *O:* "Ashted Chapel Erected. Ex., 1790." (Side view, with round spire, and weather vane).
R: The arms of Birmingham. "P. Kempson, Maker Of Buttons, Medals, &c., Birmingham" (*Plate* H. No. 6.)

142. The same, in brass.

143. *O:* "Ashted Chapel," &c.
R: As last, but "Twenty Seven Public Buildings. Published 1796," as an inner legend. The shield larger. (*Plate* H. No. 8.)

144. As last, but *E*: "Coventry Token," and a wavy line.

145. *O:* "St. Bartholomew's Chapel." (Side view, with clocks, turret, and tower.)
R: "P. Kempson," &c.

146. The same, in brass.

147. *O:* "St. John's Chapel, Deritend." (With square tower and clock.)
R: "P. Kempson," &c.

148. The same, in brass.

149. *O:* "St. Martin's Church. (Side view, with tall spire, weathercock, and turret clock.)

150. The same, in brass.

151. *O:* "St. Mary's Chapel, Erected 1794," (With round turret and spire.)
R: "P. Kempson," &c.

152. The same, in brass.

153. As last, but *E*: "Coventry Token."

154. As last, but *R*: "27 Public Buildings," &c.

155. *O:* "The Old Meeting, Destroyed 1791." (Showing two entrances.)
R: "P. Kempson," &c.

156. The same, in brass.

157. As last, but *R:* "27 Public Buildings," &c.

158. *O:* "Old Meeting As Rebuilt In 1794." (Front view showing steps, and railings at entrance.)
R: "P. Kempson," &c.

159. The same, in brass.

160. As last, but "27 Public Buildings," &c.

Halfpennies.

161. *O:* "New Meeting, Burnt In 1791." (Side view with embattled roof.)
R: "P. Kempson," &c.

162. The same, in brass.

163. As last, but *R*: "27 Public Buildings," &c.

164. *O:* "Meeting, Paradise Street. Erected 1796." (Front view with railed parapet.)
R: "Kempson," &c.

165. The same, in brass.

166. *O:* "New Jerusalem Temple Erected 1790." (Front view with clock in a centre pointed pediment.)
R: "P. Kempson," &c.

167. The same, in brass.

The Church of the New Jerusalem was set up in Birmingham in 1789. In 1791 they built a small chapel in Newhall Street. It was sold for debt, and another built in same Street, opposite the Coal Wharf, in 1794.

168. *O:* "St. Paul's Chapel." (Side view with low tower and turret clocks.)
R: "P. Kempson," &c.

169. The same, in brass.

170. *O:* "St. Phillip's Church." (Side view, with tower, dome, and turret clocks.)
R: "P. Kempson," &c.

171. The same, in brass.

Public Institutions.

172. *O:* "Barracks erected" Ex., "1793." (A bird's eye view, showing military training ground in quadrangle, and a cannon on either side.)
R: "P. Kempson," &c.

173. The same, in brass.

174. *O:* "General Hospital Erected 1799." (Front view, with pointed pediment and wings; shrubs in foreground.)
R: "P. Kempson," &c.

175. The same, in brass.

176. *O:* General Hospital, &c.
R: St. Phillip's Church.

This is in tin, unique, and in Mr. Norman's cabinet.

177. *O:* "Library As Building Decemr. MDCCXCV." (With front pillars.)
R: "P. Kempson 27 Buildings," &c.

178. The same, in brass.

Halfpennies.

179. *O:* "Birm^m. Workhouse Erected 1733 Enlarged 1794." (Front view with turret, weather vane, and house adjoining.)
R: "P. Kempson," &c.

180. The same, in brass.

Public Crosses.

181. *O:* "Old Cross Erected 1702." (With clock and weather vane.)
R: "P. Kempson," &c. (*Plate* H. No. 1.)

182. The same, in brass.
As last, but "27 Buildings," &c.

183. *O:* "Welch Cross." (With clock and weather vane.)
R: "P. Kempson," &c.

184. The same, in brass.

Public Schools.

185. *O:* "Blue School Erected 1724." (Side view of an old-fashioned building.)
R: "P. Kempson," &c.

186. The same, in brass.

187. As last, but *R:* "27 Buildings," &c.

188. *O:* As last.
R: "Sub-Monitor," between two straight lines in centre. In Mr. Macmillan's cabinet.

189. *O:* "Blue Coat Charity School. Enlarged 1794." (Front view with pointed pediments.)
R: "P. Kempson," &c.
As last, but *E:* "Payable At York." In Mr. Macmillan's cabinet.

190. The same, in brass.

191. *O:* "Free School." (With tower, clock, and vane in a quadrangle enclosed by railing.)
R: "P. Kempson," &c.

192. The same, in brass.

Commercial Buildings.

193. *O:* "The New Brassworks 1796." (Side view with dense smoke issuing from three chimneys.)
R: "P. Kempson," &c.

194. The same, in brass.

195. *O:* "New Brewery, Erected 1792." (Front view, with four pillars and two weather vanes.)
R: "P. Kempson," &c.

Halfpennies.

196. The same, in brass.

197. Same as last, but "27 Public Buildings," &c.

198. *O:* "Hotel erected MDCCLXXII." (Front view with sign inscribed "Hotel" over door.)
R: "P. Kempson," &c.

199. The same, in brass.

200. *O:* As last, but "27 Public Buildings," &c.

201. *O:* "Navigation Office. MDCCXCVI." (Front view of an octagonal building, with side steps and gateways.)
R: "P. Kempson," &c.

202. The same, in brass.

203. *O:* "Soho Manufactory Erected. 1764." (Front view with turret and weather vane. Trees in the foreground.)
R: "P. Kempson," &c.

204. The same, in brass.

205. The same as last, but "27 Buildings," &c.

The Theatre.

206. *O:* "Birmingham Theatre 1795." (Front view, with medallions over the second window of the side wings)
R: "P. Kempson," &c.

207. The same, in brass.

King George III.

208. *O:* Bust to right, decorated and robed with ermine, "Georgivs III Dei Gratia."
R: "P. Kempson" &c. (*Plate* O. No. 1.)

The reverses are found with and without a period at the end of "Kempson."

These very interesting tokens, forming a collection in themselves, bring to view the Birmingham Buildings of a century ago. The bronze specimens have the advantage of being easily obtainable. The brass are rare, as also the 27 Buildings reverses,—except the Library. They were the work of Wyon, and issued by one of the first among manufacturers; and serve to illustrate the fact that the history of a place may be read in its tokens.

They recall, to an inhabitant proud of his city, a picture of that city at a time when, though conspicuous among towns for its energy and rapid growth, it was but giving promise of the greatness it has since achieved. Famous even then, it had but about one-seventh of its present population. The tokens commemorate, as it were, that transition period remarked by all on Birmingham history, when it was passing from the condition of a hamlet to that of an industrial metropolis.

Halfpennies.

The "Old Cross"—once our Town Hall—and the "Welch Cross"—the public office and prison—take us back to the quaint and simple life of our forefathers, when these erections served the town's purpose and were the town's boast. The effigies of St. Martin's (whose ugly brick casing enclosed the old mother Church of Birmingham), and St. John's (built in the place of the "Propper Chappell" that Leyland had noticed), carry us further into the past by six or seven hundred years. The old Free School reminds us of the boy king who endowed it with part of the lands which his father had stolen from our own Guild of the Holy Cross. St. Philip's, as Hutton saw and described it—"The pride and glory of the place," speaks of the time when Birmingham began to swell and grow. "Soho,"—the wondrous Soho, about which there is so much to be said that we dare not enter upon it—will explain in a measure the secret of this great prosperity; and the "Navigation Office"—surviving in its old form to this day—will revive the recollection of the first opening up of the canal traffic to the town. St. Bartholomew's, St. Paul's, St. Mary's, and Ashted Chapel mark successive stages of the town's growth, and point the direction in which it stretched forth its giant arms. The Old and New Meetings call up in us, with a flush of shame, the sad memory of the Priestley riots; the Blue Coat Charity School, the Workhouse, and the Hospital show that to our ancestors, as to us, was borne in the melancholy truth—"The poor ye have always with you." The Library, the Hotel, and the Playhouse, indicate the intellectual and social enjoyments of a past time; and the Brass House is an interesting memento of the early days of our now largest staple trade.

The reverse of all these tokens shows another piece of antiquity—the Arms of Birmingham: the same as those of the old family "de Birmingham," who were once its lords. The shield is of the old Norman shape, as when carried by its owner; but that shape was varied after feudal times into its present squarer form, in which the City Arms are now depicted.

Lutwyche's.

209. *O:* Female figure (Moneta, Goddess of Money) seated, with one hand holding a pair of scales, and with the other a cornucopia, from which is pouring medals. At her side, a pedestal supporting an oval tablet, on which is inscribed "Engraveing & Die Sinking" At the foot of the figure a growing plant. Legend, "Medals and Provincial Coins.*" Ex., "Dea Pecunia." A small P. placed on the base line.

R: A coining press. "Lutwyches Manufactory." Ex., Birmingham. (*Plate* H. No. 9.)

210. As last, *E:* Milled. Eng., Ponthon.

Halfpennies.

211. *O:* Figure seated, &c.
R: Geo. III. and Queen Charlotte. "Long May They Reign Over A Grateful People."

Lutwyche was a Birmingham manufacturer of tokens, and issued over two tons of his private pieces, on which a large and unjustifiable profit was made. The extent of the fraud on the public was great, for it was afterwards discovered that manufacturers were supplied with tokens to pay the wages of workmen, at the rate of 36/- face value for 20/-. This ill-gotten wealth did not satisfy those who trafficked in it, as tons of imitation pieces were also struck, of only half their proper weight.

Masonic.

212. *O:* The Freemasons' Arms, with motto, "Amor Honor Et Justitia"; legend, "Prince Of Wales Elected G M.x 24 Nov 1790".
R: A Cupid surrounded by Masonic devices, within a triangle. Leg.: "Sit Lux Et Lux Fuit." Around the bases of the triangle: "Wisdom Strength and Beauty".
E: "Masonic Token I. Scetchley Fecit 1794.x.x.x." (*Plate* N. No. 10.)

213. As last, but the rays in the triangle are formed with alternate lines and dots, and without the period after "Fuit".

214. As last, but *E:* "Masonic Halfpenny Token MDCCXCIV."

215. *R:* As last, but the rays extend to the ground and there is a period after "Fuit" and "Beauty."
E: "Masonic Halfpenny Token MDCCXCIV. x.x."

216. As last, but *E:* "Masonic Token Brother Scetchley Birmingham Facit"

217. As last, but "Facit" omitted from *E:* reading.

218. *O:* As last, but there is a comma after Nov. The ribs of the supporters not seen, and the tail of the dexter supporter nearer to the 1 in date.
E: "Masonic Token 1 Scetchley Fecit 1794. x x x."

219. As last, but *E:* "Masonic Halfpenny Token MDCCXCIV. x.x."

220. As last, but *E:* "Masonic Token J. Sketchley R.A. & P.G.S. Birmingham Fecit".

221. As last, but *E:* Plain.

MINING AND COINING COMPANIES.

Birmingham Coining and Copper Company, 1794.

222. *O*: "A female seated on a rock, holding the emblem of unity. "Birmingham Coining And Copper Company" Ex., "1794." The emblem is under the "D" of "And."

Halfpennies.

R: A stork resting on a cornucopia. "Halfpenny Payable At."
E: "Birmingham, Redruth & Swansea." and Masonic signs.

223. As last, but *E*: "Payable At London, Liverpool Or Bristol."
As last, but *E*: "Litchfield, W'hampton, Or Birmingham."

224. *O*: Female seated on a rock, &c. The emblem is somewhat to the left of "D."
R: The end of the cornucopia nearly touches the legend, and the two leaves of the cornucopia are over the second limb of the letter "H."

225. The same, but *E*: "M. Abel S. Prentice S. Dell."

226. The same, but *E*: "Payable At Anglesey, London Or Liverpool."

227. The same, but *E*: "Payable In Anglesey, London Or Liverpool."

228. The same, but *E*: "Payable In Dublin Or At Ballymurtagh."

229. The same, but *E*: "Payable At Iohn Follars Northiam."

230. The same, but *E*: "Payable In Lancaster, London, Or Bristol."

231. The same, but *E*: "Payable In Lancaster, London, Or Liverpool."

232. The same, but *E*: "Payable In Suffolk, Bath Or Manchester."

233. The same, but *E*: "Payable At Bambury Oxford Or Reading."

234. The same, but *E*: Milled.

235. *O*: A female seated, &c ; the emblem a little further from the legend, and the foot of the figure cuts through the "y" in Company.
R: A stork, &c.; but the two leaves are over the first limb of the letter "H," and the cornucopia has a finer terminal.
E: "Payable In Lancaster London Or Liverpool."

236. As last, but *E*: "Payable At Beccles Suffolk /*/*/*/*/."

237. As last, but *E*: "Payable In Dublin Or At Ballymurtagh."

238. As last, but *E*: "Payable In Suffolk London Or Liverpool."

239. As last, but *E*: "Payable In Suffolk Bath Or Manchester."

240. As last, but *E*: Plain.

Birmingham Company, 1793.

241. *O*: A female, holding an emblem, as before, "Birming$^{m.}$ Company."
EX: "1793."
R: A stork resting, &c.

242. As last, but *E*: "Birm. Liverpool Or London"

243. Same as last, but *E*: "Liverpool Or London."

244. Same as last, but *E*: "Payable In London Bristol And Lancaster x."

Birmingham Mining and Copper Company, 1791.

245. *O*: Female with emblem as before. "Birmingham Mining And Copper Company. 1791." The point of the laurel wreath close to the "A" of "And," and the top end of the emblem is under the

Halfpennies.

"N" and "D." There is a dot at the end of the legend, and the letter "W" (for the artist's name "Wyon") beneath the rock.

R: A stork resting, &c. The head of the bird is under the "P" in "Payable."

E: "Birmingham, Redruth And Swansea." and Masonic signs.

246. As last, but *E*: Milled.

247. As last, but *E*: Plain.

248. As last, but the head of the bird is midway between the "Y" and the "P."

249. *O*: A female seated, &c. The emblem is under the "A" and "N," and point of laurel wreath is between the "G" and the "A."

R: and *E*: as before.

250. *O*: A female seated, &c., as last, but the "W" omitted.

R: A stork resting, &c., as last, but the end of the cornucopia is higher and between the "A" and the "B" (*Plate* G. No. 4.)

E: As before.

251. The same, in silver. Very rare.

252. As last, but the point of laurel on the head of the female goes to the extreme end of "G" in "Mining," and the emblem under the "A" in "And." The dot at end of legend is omitted.

253. As last, but the letter "W" and the dot at end of legend again missing. The point of laurel is between "G" and "A."

254. A female seated, &c. The letter "W" and the dot still omitted. The upright emblem in this piece is under the "A" in "And"; and the point of laurel goes to the centre of the letter "G."

The collector will occasionally obtain specimens which, on minute inspection, show slight variations not given here, nor by Condor, Pye, Batty or Atkins. They however will be found slight and unimportant.

1792.

255. *O*: A female seated, &c., without the "W" and the emblem under the "A," and the second limb of the "N"; date "1792."

R: A stork resting, &c. The first limb of the "H" is between the two leaves.

E: As 245. (*Plate* G. No. 3.)

256. As before, but *E*: Plain.

257. As before, but *E*: "Anglesea London Or Liverpool."

258. As before, but *E*: "Payable In Hull And In London."

259. As before, but in this case the second limb of the "H" is between the two leaves.

260. As last, but the two leaves touch the "H."

Halfpennies.

261. As last, but only one leaf touches the "H."

262. *O*: A female seated, &c., without the "W," and the emblem is under the "A" and the first limb of the "N."
R: A stork resting, &c. The head of the bird under the "P."

263. As last, but *E*: "Payable At Coalbrooke Dale And Ketley."

264. As before, but one of the leaves is below the first limb of the letter "H," and the cornucopia is shorter, and between the letter "B" and "L"
E: "Birmingham, Redruth & Swansea."

265. As last, but the cornucopia is longer, extending to the end of the letter "B."

266. As last, but *E*: "Payable In Anglesey, London Or Liverpool."

267. As last, but *E*: "Payable At London, Liverpool Or Anglesey."

268. As last, but *E*: "Payable At Birmingham, Brighton, Or Liverpool."

269. As last, but *E*: Plain. Rare.

270. *O*: A female seated, &c. The point of laurel extending to the letter "A," and the "1" of date joins the Ex., line.
R: A stork resting, &c. The end of the cornucopia higher, and opposite to the letter "B."
E: "Payable In Anglesey, London Or Liverpool."

271. *O*: A female seated, &c. The emblem is under the "D," and the point of laurel between the "G" and "A."
R: A stork resting, &c. There are three leaves, the centre one points between the two limbs of the "H."

272. As before, but *E*: "Payable At Birmingham, Brighton Or Liverpool."

273. As before, but *E*: "Birmingham, Redruth & Swansea."

274. As before, but *E*: "Willey Snedshill Bersham Bradley."

275. As before, but *E*: "Payable At London Or Belfast." Rare.

276. As before, but *E*: "Payable At London, Liverpool Or Anglesey."

277. As before, but *E*: "Payable In Anglesey, London Or Liverpool."

278. As last, but the second limb of the "H" is between the two leaves.

279. As last, but *E*: Engrailed. Rare.

280. As last, but *E*: "Payable At Leek, Staffordshire."

281. As last, but *E*: "Payable At London Or Anglesey."

282. As last, but *E*: "Payable In Anglesey London Or Liverpool."

283. As last, but *E*: "Payable // // // At // // // London // // // Anglesey // // //"

284. As last, but *E*: "Payable In Lancaster, London Or Bristol."

285. *O*: A female seated, &c., as last, with emblem under the "D," and point of laurel under the "A."
R: A stork resting, &c., but the first limb of the "H" comes between the two leaves.
E: "Birmingham Redruth & Swansea"

Halfpennies.

1793.

286. *O*: A female seated, &c. The letters of the legend are smaller, the date 1793. The emblem is under the "D," the point of laurel under the letter "A," and the initial "W" under the rock.
R: A stork resting, &c.
E: "Birmingham, Liverpool Or London."

287. As last, but *E*: "Birm Liverpool Or London"

288. As last, but *E*: "Payable At Leek Staffordshire."

289. *O*: A female seated, &c, but the emblem is under the "N" and "D." and the point of laurel wreath between the "G" and "A."
R: The end of the cornucopia to the centre of "B," and not nearly to it, as before.
E: "Birmingham, Liverpool, Or London."

290. As last, but *E*: Plain.

291. As before, but *E*: "Birm Liverpool Or London."

292. As before, but the letters in the legend larger, and the date 1771 (?) The emblem is close to limb under the letter "D," and the point of laurel is between "G" and "A"
E: "Payable In London Or Anglesey"

293. As last, but *E*: Plain. (*Atkins*, 213; 77 and 77 A)

1794.

294. *O*: A female seated, &c., but dated 1794, and the laurel points to "A" in "And"
R: A stork resting, &c.
E: "Payable At Birmingham Or At The Warehouse x" In Mr. Macmillan's cabinet.

295. As last, but *E*: "Birmingham Redruth Or Swansea" In Mr. Norman's cabinet.

Metal and Copper Company, 1795.

296. *O*: A female seated, &c. Legend, "Metal And Copper Company Halfpenny 1795."
R: A stork resting, &c.; "Success To Trade & Commerce."
E: "Payable In Anglesey London Or Liverpool. x"

297. As last, with *E*: "Payable In Hull And London.x.x."

298. *O*: As last.
R: A ship sailing, "Liverpool Halfpenny." Sprigs of laurel under the vessel.
E: "Payable In Anglesey London Or Liverpool. x"

299. As last, but *E*: plain.

Halfpennies.

300. As last, but dated "1794"

E: "Payable At London" The remainder engrailed.

301. *O*: A stork resting on a cornucopia. "Halfpenny Payable At." As *R*: 222.

R: A man carrying a bale. "Manchester Halfpenny 1793"

E: Engrailed.

These tokens, generally speaking, are not difficult to obtain. A complete set, however, form a very desirable collection.

Ottley's Birmingham Buildings.

The following obverses have as reverse: — A large shield of arms, with a star on either side "Birmingham Arms, I. Ottley Medallist." *E*: Plain, excepting where otherwise stated. (*Plate* B. No. 11.)

Churches and Chapels.

302. *O*: "Ashted Chapel Erected 1790."

E: A wavy line inscribed "Coventry Token."

303. The same, in tin.

304. *O*: "St. Bartholomew's Chapel."

305. *O*: The same, in tin.

306. *O*: "St. Martin's Church."

307. The same, in tin.

308. *O*: "St. Mary's Chapel Erected 1774."

309. The same, in tin.

310. *O*: "The Old Meeting Destroyed, 1791."

311. The same, in tin.

312. *O*: "Old Meeting As Rebuilt In 1794."

313. The same, in tin.

314. *O*: "New Meeting Burnt In 1791."

315. The same, in tin.

316. *O*: "Meeting Paradise Strt. Erected 1796."

317. The same, in tin.

318. *O*: "New Jerusalem Temple."

319. The same, in tin.

320. *O*: "St. Paul's Chapel."

321. The same, in tin.

322. *O*: "St. Phillip's Church."

323. The same, in tin.

St. John's Chapel was omitted by Ottley, as the die broke. The silver gilt set does not include it, and it is missing from the otherwise complete series in the possession of Mr. Norman.

Public Institutions.

324. *O*: "Barracks Erected, 1793."

Halfpennies.

325. The same, in tin.

326. *O*: "General Hospital Erected. 1799."

327. The same, in tin.

328. *O*: "Library As Building Decemr. MDCCXCV."

329. The same, in tin.

330. *O*: "Birmn. Workhouse Erected 1733. Enlarged 1794."

331. The same, in tin.

Public Crosses.

332. *O*: "Old Cross Erected 1702." (*Plate* H. No. 1.)

333. The same, in tin.

334. *O*: "Welch Cross."

335. The same, in tin.

Public Schools.

336. *O*: "Blue School Erected 1724"

337. The same, in tin.

338. *O*: "Blue Coat Charity School. Enlarged 1794"

339. The same, in tin.

340. *O*: "Free School"

341. The same, in tin.

Commercial Buildings.

342. *O*: "The New Brass Works 1796."

343. The same, in tin.

344. *O*: "New Brewery. Erected 1792"

345. The same, in tin.

346. *O*: "Hotel Erected MDCCLXXII"

347. The same, in tin.

348. *O*: "Navigation Office MDCCXCVI."

349. The same, in tin.

350. *O*: "Soho Manufactory Erected 1764."

351. The same, in tin.

The Theatre.

352. *O*: "Birmingham Theatre 1795."

353. The same, in tin.

354 to 379. A set in silver gilt, and supposed to be unique.

These tokens were manufactured by Ottley, and the silver specimens were struck specially for Sir George Chetwynd.

The reverse dies were engraved early in the present century, but as the principal interest is centred in the obverses, which were Kempson's, they are placed here for ready reference.

Halfpennies.

Priestley.

380. *O*: A man and women seated at a table. The man is writing, and the woman is holding a lighted candle. On the table a mug and pipe. Behind the man, a clergyman in his surplice ("Dr. Priestley") is placing on the man's head a fool's cap with ass's ears. To the right a smaller table, on which is placed a jug. Legend: "Take This John Nott Wear It."

R: Bust to right. "Charles Roe Established The Copper Works, 1758."

E: "Payable At Macclesfield, Liverpool, Or Congleton. X."

This token is unique. It was formerly the property of Sharp, who presented it to Sir George Chetwynd, and is now in Mr. Norman's cabinet. The obvious subject matter of the token has reference to Dr. Priestley and the Birmingham controversy, and was engraved by Hancock.

381. *O*: As last.

R: Bust to left indented. "Iohn Wilkinson Iron Master." There are three buttons on the coat, full frill, and the vest not seen. The legend reads from right to left.

E: "Payable In London, Liverpool Or Bristol." Eng., Hancock. Man., Hancock. (*Plate* A. No. 4.)

This piece is also unique, and is in the National Collection at the British Museum. It was presented to Conder by Sharp.

Dr. Priestley married John Wilkinson's sister. Priestley and Wilkinson were of the same political school.

The political excitement, of which the Priestley Riots of 1791 formed the central incident, brought forth a crop of pamphlets under the assumed signatures of a supposed large family of Notts. The best known of these purported to be one Job Nott, a buckle maker; but there were also John Nott, button burnisher, his cousin; Job Nott, Junr., and Jemima Nott, his children; and others of different relationship.

The "John Nott" of the medal was the "button burnisher," who dated from Steelhouse Lane. He published, in 1790, a series of "Very familiar letters, addressed to Dr. Priestley, in answer to his 'Familiar letters to the Inhabitants of Birmingham.'" In the first, he describes his household *menage*, which is such as is represented on the piece:—"I never work after six now, but then sit me down, smoke my pipe, drink my ale and enjoy my friend, if any one happens to drop in. If not, my wife and I are special good company, and our lads and wenches make us laugh at their tricks and figaries, till they go to bed. When they're gone, I read some good book or other to my wife, while she minds her knitting or sowing."

Another "John Nott" appeared on the other side, who styled himself the elder brother of "Job Nott"; and from first to last, even so late as 1836, the public were amused, at larger or smaller intervals, with the various opinions of this numerous mythical family.

Halfpennies.

382. *O*: Bust to right. "J. Priestley, Citizen Of The World." A flaw runs through the legend from the "T" in "Citizen" to the "T" in "The."

R: A tomb inscribed "Hampden & Sydney" "Sacred To Liberty." A cap of liberty radiated. Ex., Branches crossed.

E: Milled. Rare. (*Plate* L. No. 1.)

383. *O*: As last.

R: The cyphers "P M C O" in large script capitals. "1791" over the initials. "Paris Miners Halfpenny."

Pye.

384. *O*: "C. P." in cipher, "1797" under, On a raised rim, "Birmingham Halfpenny For Exchange"

R: The figure of a female (the genius of Britain), seated beside boring tools, and pouring coins from a cornucopia. A beehive on a stand. A laurel and palm branch crossed below the legend: "The support of Britain." Eng., Webb. Man., Kempson.

This beautiful token is very rare. (*Plates* H. No. 2 and M. No. 9.)

In addition to his famous work on *Tokens*, issued between the years 1787 and 1801, Pye published a *Description of Modern Birmingham*, a *Dictionary of Ancient Geography*, &c.; and was a much respected townsman. Pye was an engraver of repute.

Skidmore.

385. *O*: "P.S." in cypher within a circle of pellets, a small ornament above "Birmingham Halfpenny 1792."

R: Bust to left, in cocked hat and queue. "General Elliot."

386. *O*: and *R*: As last. *E*: Milled. Very rare. In Mr. Macmillan's cabinet. (*Plates* I. No. 6 and K. No. 7.)

This obverse has also the following reverses:—

387. *R*: Two busts. "Louis XVI Et M. Antoinette. Roi Et Reine De France."

E: Milled.

388. *R*: Bust to left (Howe) "May The French Ever Know Howe To Rule The Main ✕."

389. *E*: Milled. Very rare. (*Plate* N. No. 14.)

R: Two men working in a foundry, &c.

390. *E*: Milled. Rare. (*Plate* I. No. 4.)

O: Bust in cocked hat. "General Elliot."

R: Murd. By the Factious Louis XVI. Jan. 21. M. Antoinette Oct. 16, 1793.

E: Milled. Scarce.

Halfpennies.

391. *O*: Bust, &c. "General Elliot."
R: An anchor and cable. "In Commemoration Of The Glorious First Of June x 17-94."
E: Milled. Scarce.

Union Mill.

392. *O*: The emblem of unity and cornucopia of wheat, encircled by a wreath of wheat ears. "Union Mill, Birmingham."
R: A wreath of wheat ears? Very rare. (Conder 163, 26.)
See Note to No. 37.

Bank-Lands.

393. *O*: Shield of arms:—Lion rampant, in field of equidistant fleur-de-lys. Crest, a Griffin's head erased. "Bank Land Colliery."
R: Monogram cypher, "G G" interlinked, date "1760." (*Plates* H. No. 5 and P. No. 9.)

394. *O*: As last.
R: As last, but an arrow-head between the terminals of the monogram.

At the date of this Token there were many pits around Bedworth, and Bank Lands was one of them, it being opposite to Lane's Mill. The disturbed banks of the pit are there still. These small collieries were worked as quarries or tunnels, where the "basset" or "out-crop" coal was obtained, and which was but a few yards below the surface. They were ill-ventilated, and many sad accidents occurred through damp explosions.

COVENTRY.

Kempson's Coventry Buildings.

The arms of Coventry are:—Per pale gules and vert, an elephant statant, on his back a castle, triple towered all or. Crest, a leopard.

Public Institutions.

395. *O*: Shield of arms. At sides of shield "P. Kempson Fecit." Legend, "The Arms of Coventry. 1797."
R: "Bablake Hospital." Ex., "Founded 1506" (with shrubs at side).
E: "Coventry Token." and a wavy line. (*Plate* N. No. 2.)
This obverse has also the following reverses; on each a view of a building. The edges as last, otherwise plain.

396. *R*: "The Barracks." Ex., "Erected 1794." (Front elevation.)

397. *R*: "County Hall." Ex., "Erected. 1784."

398. *R*: "Coventry Cross Erected 1544" on the left, and "Taken Down 1771" on the right of the building.

Halfpennies.

399. *R*: "Draper's Hall." Ex., "Erected 1755." (Houses adjoining.)
400. *R*: "Ford's Hospital." Ex., "Founded 1529." (Houses on either side.)
401. *R*: "St. Mary's Hall." Ex., "Erected Temp. Hen: 6." (With houses adjoining.)

Schools.

402. *R*: "Free School." Ex., "Old Front Taken Down 1794." (With clock, turret, and weather vane.)
403. *R*: "Free School." Ex., "New Front. 1797." (Side view.) (*Plate* N. No. 4.)

Churches.

404. *R*: "Remains of Cathedral." (Houses in the distance.)
405. *R*: "Gray Friars Steeple." Ex., "Erected 1234." (Trees on each side)
406. *R*: "St. John's Church" Ex., "Erected 1350" (side view).
407. *O*: "Trinity Church" (with clocks and tall spire).
408. *O*: "White Friars" Ex., "Founded 1342" (a large tree in foreground).

Gates.

409. *O*: "Cook Street" Ex., "Gate" (Houses on each side).
410. *O*: "Grey Friars Gate." Ex., "Taken Down 1781" (Shrubs at side, and houses to left).
411. *O*: "Mill Lane Gate" (Houses adjoining).
412. *O*: "Spon Gate" Ex., "Taken Down 1771" (View of an Inn with sign projecting).
413. *O*: "White Friars Gate" (The ruins overhung with ivy).
414 to 432: A set in silver. Very rare.

Arms of Coventry and Bath.

433. *O*: A shield of Arms, &c., as before.
R: A shield of Arms, ("Bath") (Bath City Token")
E: Plain. Rare.

There are three distinct varieties of reverses to be found on these Tokens, which may be distinguished as follows:—

R: I.—The first "P" in maker's name lines with the terminals of the "E" in "The," and the "N" of Kempson is over the figure "1" in date. No stop after legend.

R: II.—The "P" of maker's name is in line with centre of "E," and the "N" of Kempson does not come so near to the figure "1." The leopard's whiskers are longer than in last.

R: III.—The "P" lines with the support of "E" in "The," and the "N" nearly touches the figure "7" in date, and the "9" touches the shield. The leopard's whiskers as last.

Halfpennies.

The following obverses have as reverse:—Bust to left, in high relief. Legend, "George Frederic Handel." *E*: in all plain. (*Plate* N. No. 3.)

Public Institutions.

434. *O*: "Bablake Hospital Founded 1596"
435. *O*: "The Barracks Erected 1794"
436. *O*: "Coventry Cross + Erected 1544" on the left, and "Taken Down 1771" on the right side of the building.
437. *O*: "County . Hall . Erected 1784."
438. *O*: "Drapers Hall Erected 1775"
439. *O*: "Fords Hospital Founded 1529"
440. *O*: "St. Mary's Hall Erected 1775"

Schools.

441. *O*: "Free School Old Front Taken Down 1794"
442. *O*: "Free School New Front 1797"

Churches.

443. *O*: "Remains of Cathedral. Erected 1043"
444. *O*: "Gray Friars Steeple Erected 1234"
445. *O*: "St. Johns Church Erected 1350"
446. *O*: "Trinity Church"
447. *O*: "White Friars Founded 1342"

Coventry Gates.

448. *O*: "Cook Street. Gate."
449. *O*: "Gray Friars Gate Taken Down 1771"
450. *O*: "Mill Lane Gate"
451. *O*: "Spon Gate Taken Down 1771"
452. *O*: "White Friars Gate."

The Handel specimens are rare.

These tokens are generally found in proof condition, and, like the Birmingham series, were engraved by Wyon and manufactured by Kempson. They were produced at the instance of Thomas Sharp, who, with great public spirit, collected and furnished the drawings for the obverse designs.

If the Birmingham tokens form an historical picture, those of Coventry present a splendid pageant. They illustrate the oldest city in Warwickshire, and one of the oldest in the kingdom.

The "Remains of the Cathedral"—a fragment of stone work built into a wall—is the last relic of the Monastic pile founded by Leofric

Halfpennies.

and Godiva. The Cook Street Gate, the Grey Friars Gate, the Mill Lane Gate, and the "Spon" or great "Gate," are memories of the time when Coventry was a fortified and embattled city, encircled with walls three yards in thickness and six yards in height, with thirty-two towers and twelve principal entrances or gates. Here we have St. John's or the Bablake Church, over 500 years old; and there, near it, the Bablake Hospital (the old part), an almshouse, founded by Thomas Bond, draper and sometime Mayor; and the latter part, a school, founded in 1560 by Thomas Wheatley, ironmonger and also some time Mayor. Pleasant reminders of old times and old worthies. Then there is "Ford's," or the Greyfriars, "Hospital" (almhouses for aged poor women), founded in 1529 by bequest of another old worthy, William Ford, merchant. A very old relic is "Greyfriars Steeple,"—with a history of more than 600 years, once part of an ancient monastic edifice, but now built into a modern one, Christ Church—which, with St. Michael's and Trinity in the same churchyard hard by, makes up the "three tall spires" sung by Tennyson. Let us not forget "St. Mary's Hall," one of the most glorious relics in England; or the "Coventry Cross," now only existing in such effigies as this—which itself replaced a still older one on the same spot. Neither must we pass by these mementoes of the old "Whitefriars Monastery," now part of the workhouse, and the ruins of its "Gate." The "Free School" also has its memories, notably old Philemon Holland, who, as has been stated, translated Livy's history with a single pen. The "County Hall," the "Draper's Hall," and the "Barracks"—the last of which was new when the token was struck—bring us down to modern times.

Nickson.

453. *O*: A three-quarter figure in antique cap and gown, holding a book "John Hales Founded" to the left of "Wyon"
R: View of a building with trees to left "The Free School Coventry anno 1545"
E: "Coventry Halfpenny Payable By John Nickson 1799. x x" Rare. 72 impressions only. (*Plate* N. No. 5.)

454. As last, proof in silver, but *E*: Plain. In Mr. Norman's Cabinet.

455. As last, unfinished. The windows are not filled in. Tin. *E*: Plain. Very rare, *vide* Sharp, 64.

456. *O*: A three-quarter bust, &c., but with tassel on cap and a sealed deed in the hand instead of a book; an ornamental circlet, in place of a plain band, on the wrist.
R: As last.
E: "Coventry Halfpenny Payable By John Nickson" Very rare. 15 impressions struck. (*Plate* F. No. 4.)

Halfpennies.

457. The same as last, but a trial piece in tin, and neither obverse nor reverse finished. The windows are not filled in. *E*: Plain. In Mr. Norman's Cabinet. Eng., Wyon. Man., Kempson.

John Nickson was a native of Coventry, born 1760, and died at Leamington in 1830. Nickson was a collector of coins, and possessed a valuable series of Seventeenth Century Tokens. He was contemporary with two other antiquaries—Sharp and Percy.

Reynolds and Co.

1792.

459. *O*: Lady Godiva on horseback. "Pro Bono Publico." The horse's ears between the "B" and "O" of "Bono"; a trefoil at the end of legend, which nearly touches the tail of the horse. Ex., "1792."

R: Armorial bearings of the City of Coventry (Elephant and castle). "Coventry Halfpenny." A trefoil at the end of legend.

E: "Payable At The Warehouse Of Robert Reynolds & Co"

460. As last, but *E*: "Payable at H. Hickmans Warehouse Birmingham."

461. As last, but with flaw extending on obverse from the hind leg of the animal to the "N" of "Coventry." The trefoil not so near the elephant on reverse.

E: As No. 459.

462. Similar to last, but the horse's ears point to the "B" in "Bono," with the trefoil at end of legend larger, and still farther removed from the horse. (*Plate* N. No. 8.)

463. As last, but the ears of the horse are between the "B" and "O" in "Bono"; the last letter of the legend nearly, and the trefoil quite, touching the horse's tail. The elephant's tusk is close to the "C" in "Coventry."

E: "Nuneaton Bedworth And Hinkley."

464. As last, but there is no trefoil at the end of legend on reverse.

E: Payable At The Warehouse Of Robert Reynolds & Co"

465. *O*: As last, but the horse's ears point to the "B" in "Bono." The legend in smaller letters, and not so close to the horse's tail; a flaw passes through the "N" in "Coventry."

466. As last, but the flaw is absent on reverse.

467. *O*: Lady Godiva, &c. The horse's ears point between the "B" and "O" in "Bono." The last letter of the legend close to the tail, and there is no trefoil at end.

R: Elephant and Castle, &c. The tusk of the elephant close to the "C" in "Coventry"

E: As last

Halfpennies.

1793.

468. *O:* Lady Godiva, as before. The head of the figure near to the second "O" of "Bono." There is a stop instead of a trefoil at the end of legend. Ex., "1793."

R: Elephant and Castle, &c. The trunk of the animal nearly touches the ground, and there is a tuft in the centre of tail.

E: "Payable At Birmingham London Or Bristol." (*Plate* N. No. 11.)

469. As last, but *E:* "Payable At London Bristol & Liverpool"

470. As last, but *E*: "Payable In Bedworth Hinkley Or Nuneaton."

471. As last, but *E*: "Payable At Nuneaton Hinkley // // Or // // Bedworth."

472. As last, but *E*: "Payable In Lancaster London Or Bristol."

473. As last, but *E*: "Payable . At — Cronebane — × Or ⁎ In ⁎ Dublin × ⁎ ×"

474. As last but *E*: milled.

475. As last, but the head of the figure near to the "P" in "Publico." The horse's ears point to the "B" of "Bono," and there is a double rein to the bridle, whereas in the preceding there is but one. The stop is farther from the legend.

E: Milled to right.

476. As last, but *E:* milled to left.

477. As last, but *E*: plain.

478. *O:* Lady Godiva, &c. The head under the second "O" of "Bono," and the horse's ears between the two first words of the legend, and no stop at end.

E: Milled to right.

479. As last, but *E*: milled to left.

480. As last, but *E:* "Payable At Nuneaton Bedworth or Hinkley."

481. As last, but *E:* "Payable At Cronebane Or In Dublin."

482. As last, but *E:* "Payable in Lancaster London Or Bristol."

483. As last, but the trunk of the animal touches the ground, no centre tuft on tail, and the legend higher.

E: "Payable At Nuneaton Bedworth Or Hinkley."

484. As last, but *E:* "Payable In Bedworth Hinkley Or Nuneaton."

485. As last, but *E:* "Payable Nuneaton Bedworth Or Hinkley."

486. As last, but *E:* "Payable At Nuneaton // // Hinkley // // Or Bedworth."

487. As last, but *E:* "Payable At Bedworth Nuneaton Or Hinkley."

488. As last, but *E:* "Payable At London Or Anglesey."

489. As last, but the end tuft of the elephant's tail touches the hind leg, whereas in the former it was free from that limb.

E: Milled.

Halfpennies.

490. As last, but *E*: "At Nuneaton // // Hinkley // // Or Bedworth."

491. As last, but the tail of the elephant is free from the hind leg, the right hand corner of the Castle is under the "L" in "Halfpenny," and the end letter of legend farther from the animal.

E: Plain.

492. As last, but *E:* "Payable In Bedworth Hinkley Or Nuneaton," with a wheat sheaf and quarterfoil at end.

493. As last, but *E:* "Payable At London Or Anglesey."

494. *O:* Lady Godiva, &c.

R: Elephant and Castle, &c. The right corner of castle is between the terminals of the "A" in "Halfpenny." The girth of saddle is to the right of the portal, and a bunch of leaves lies at the side of the animal.

E: "Payable At Nuneaton - - Hinkleys // // Or /// Bedworth." Very rare and probably unique. (*Plate* A. No. 9).

495. *O:* Lady Godiva, &c.

R: A Public Cross. "Coventry Halfpenny" on the base of the cross is inscribed "Cov Cross."

E: "Payable At The Warehouse Of Tho & Alex. Hutchinson. x." (*Plate* N. No. 1.)

1794.

496. *O:* Lady Godiva, &c. The wreath on the head of the figure larger, and the hair down the back thicker, extending nearly to the horse. The foot of the figure is near to the horse's leg, and the ears of the horse are under the "B" in "Bono." A single rein to the bridle and a quarterfoil after legend. Ex., "1794."

R: A Public Cross, &c., no stop after legend.

E: "Payable At The Warehouse Of Robert Reynolds & Co x"

497. As last, but *E:* "Payable At Liverpool Or Bristol."

1795.

498. *O:* Lady Godiva, &c., but dated "1795."

R: Elephant and Castle, &c., "Coventry Halfpenny."

E: "Payable At The Warehouse Of Thomas Clacke." Rare.

499. As last, but *E:* "Payable At The Warehouse Of Robert Reynolds & Co. x"

500. As last but *E:* "Payable In Lancaster London Or Bristol."

501. *O:* Lady Godiva, &c. The head of the figure near to the second "O" in "Bono," more space between the words of the legend and a hyphen at end. The reins are lower, and the one to the right of the horse is seen. Ex., "1795."

Halfpennies.

R: A Public Cross, &c. The top flag to the left of cross lines with the first terminal of the "R" in "Coventry," whereas in the former it was in line with the second terminal of that letter, and there are pinnacles on the top tier.

E: "Payable At The Warehouse Of Robert Reynolds & Co x"

502. *O:* As last, but without the hyphen at the end of legend.

MISCELLANEOUS.

503. *O:* Lady Godiva on horseback, "Pro Bono Publico. 1794."

R: Shield of Arms, crest, a windlass, "Associated Irish Mine Company 1793."

E: Payable In London Liverpool Or Bristol." Scarce.

504. As last, but *E:* "Payable At Liverpool or Bristol." Scarce.

505. *O:* Lady Godiva, &c., but dated "1792."

E: "East India House." (Front view of a house). Scarce. (*Plate* L. No. 10.)

506. *O:* A stone cross. On its base inscribed "Cov Cross." Legend, "Coventry Halfpenny."

R: Crowned bust to left, "John of Gaunt Duke of Lancaster x"

E: "Payable At Lancaster or Bristol. (*Plate* L. No. 3.)

507. As last, but *E:* "Payable At Liverpool or Bristol."

508. *O:* A stone cross, &c., as last.

R: A bust in profile, to left. "Stanhope Noble Without Nobility".

E: "Payable At Adam Simpsons Romney." Scarce. (*Plate* L. No. 8.)

509. *O:* Elephant and castle, "Coventry Halfpenny"

R: St. Andrew and his cross between thistles. "Nemo Me Impune Lacessit 1790" Scarce. (*Plate* L. No. 9.) Eng., Mainwaring. Man., Lutwyche.

The Lady Godiva tokens, in consequence of the great quantity issued, are readily obtained, although the collector will, as in the case of the Birmingham Copper Companies' issues, find it difficult to secure all the varieties.

Sharp.

510 *O:* A female figure, in mural crown, seated, her right elbow leaning upon the hilt of a civic sword; her left hand supporting a shield, charged with the Arms of Coventry; at her feet a mitre, crosier, and mace; in the distance a view of Coventry. "Civitas Coventriæ" Ex., "MDCCXCVII"

Halfpennies.

R: The house wherein "Peeping Tom" is placed. The King's Head Inn adjoining, with open court-yard, to right.

E: "Coventry Halfpenny Payable By Thomas Sharp." In raised letters. Very rare.

511. *O:* As last.

R: Similar, but the reverse unfinished. In tin. Extra rare.

512. *O:* A female figure, &c.

R: The house wherein, &c., but a lamp over the door to left, which is partly open; and two chimneys instead of one, which are emitting dense smoke. To the right of the court-yard entrance there are two windows; in the former there were but twenty in all, and in this there are twenty-four. Ex., "Memoriæ Godivæ 1057"

E: As before. Very rare. (*Plates* M. No. 10 and N. No. 6.)

This reverse die was sunk as the last was wrong in perspective.

513. As last, in silver. In Mr. Norman's Cabinet.

514. The same, in tin, with *R:* unfinished, the windows not being filled in. *E:* Plain. In Mr. Norman's Cabinet.

515. *O:* As No. 512, but a trial piece, with plain shield, and the spires, sword, mitre, and mace omitted. No legend.

R: Blank.

E: Plain. Very rare.

516. *O:* A more advanced trial piece. The spire of the church to right is below the "N" in "Coventry," whereas in No. 512 it goes through it.

R: and *E:* as last. Very rare.

517. *O:* Similar to the preceding, but a finished artist's proof, the spire passing through the letter "N."

R: and *E:* as last. In Mr. Norman's Cabinet.

518. A specimen in tin, with the two reverse dies, the second die not being finished. The figure of "Peeping Tom" is without a hat, the lamp over the door is omitted, and a window is substituted for door on left, no smoke from chimney, and no legend on either side. *E:* "Halfpenny." (*Plate* D. No 11)

This piece passed into Mr. Norman's Cabinet from the sale of the late Mr. Williams, of Moseley Lodge, who purchased Pye's Collection; consequently, this, with Nos. 514 and 517, were Pye's own specimens.

Halfpennies.

Thomas Sharp, than for whom no numismatist has a greater respect, was born at Coventry in 1770, and died in 1841 at Leamington—the resting place of his antiquarian friend, John Nickson. He was buried in St. Michael's Churchyard, Coventry.

Sharp passed the earlier part of his life in business as a retail hatter, and appropriately lived in "Peeping Tom's House." He had long been a collector of coins, and had in his possession a half-florin of Edward III., no other being then known, and one only has since been discovered. Sharp's specimen is now in the British Museum.

Besides joining Nickson and Percy in having engraved and struck the Coventry Building tokens, he became celebrated by compiling his Catalogue of Provincial Copper Coins, Tokens, &c., issued in Great Britain, Ireland, and the Colonies, during the Eighteenth and Nineteenth Centuries, containing particulars as to their production, names of the artists, and information on the rarity of pieces, described from specimens in the possession of Sir George Chetwynd, of Atherstone. A few copies only of this valuable work were published for presentation, and now command a high price. Sharp also arranged old records of Coventry, and wrote "Coventry Pageants, "Ancient Mysteries and Moralities, &c."

MERIDEN.

519. *O:* A plume of ostrich feathers (the crest of the Prince of Wales) radiated over an archery trophy, including a bow, quiver, bugles, and target. "Meriden Token 1796"; ornaments between the words and date. Rare. (*Plates* M. No. 4 and N. No. 7.)

R: An archer drawing a bow. In an outer circle "For . The Prize. Archery"; an ornament on either side of "Archery".

520. *O:* A dove flying with olive branch, within a wreath. Legend, "Dedicated. To Collectors. Of. Medals. & Coins". Very rare.

R: An archer, &c. Man., Skidmore.

NEWTON.

521. *O:* A wool-pack marked "Wool". Legend, "Newton Halfpenny Payable By John Webb 1796." The O's in "Wool" intersect.

R: Shield of Arms (gules a chevron argent, between three pellets) and crest (a dexter arm, embowed in armour, holding in the hand an arrow) between crossed oak branches, bearing acorns. No legend. Very rare. (*Plates* A. No. 8 and D. No. 4.) Eng. and Man., Jorden.

NUNEATON.

522. *O:* The Lady Godiva, on charger, riding; to left, "Pro Bono Publico" Ex., "1792"

Halfpennies.

R: The Grocers' Arms and supporters. Crest, a camel; above "Halfpenny": below, on a riband, the motto of the Company, "God Grant Grace". Ex., "1792."

E: "Payable At Nuneaton Bedworth And Hinkley," with a star, dots, and crosses at end. (*Plate* L. No. 11.)

523. As last, but *E:* "Nuneaton Bedworth Or Hinkley."

STRATFORD.

524 *O:* Shakespeare's bust to left. "Stratford Promissory Halfpenny."

R: "Struck In Honour And To Perpetuate The Memory Of SHAKESPEARE Born April 1564 Died April 1616." (*Plate* O. No. 7.)

525. As last, but *E*: milled. Scarce.

526. As last, but *E*: engrailed. Scarce.

527. As last, in tin, *E*: plain. Very rare.

This obverse has also the following reverses:—

528. *R:* A pair of breeches on fire; a serpent with a man's head on. (Dr. Priestley lampooned.) Legend, "Pandoras. Breeches." (*Plate* L. No 2.)

529. *R:* "T. Spence Bookseller Dealer In Prints & Coins N 8 Little Turnstile Holborn London." Rare.

530. *R:* Two boys at a turnstile. "Little Turnstile Halfpenny. 1796." Rare. (*Plate* L. No. 12.)

531. *O:* "Struck In Honour And To Perpetuate The Memory Of SHAKESPEARE Born April 1564 Died April 1616."

R: "Pandoras breeches", &c. Scarce.

532. *O:* "Struck In Honour," &c., as last.

R: "T. Spence," &c. Scarce.

533. *O:* "Struck In Honour," &c., as last.

R: Two boys at a turnstile, &c. Scarce.

534. *O:* Bust to left (George III.), "Guielmus Shakespear".

R: A crowned harp in centre. "Stratford Diensis . 1781'

535. *O:* Bust to right. "Geo. III. Rate."

R: As last.

These two are imitation coins.

TAMWORTH.

536. *O:* View of buildings surrounded by a wall. "Church And Castle Tamworth."

R: The cypher "F B" in ornamental script capitals. Legend, "Deus Nobis Fiducia."

Ex., "Halfpenny Token MDCCXCIX." Very rare. (*Plate* A. No. 6.)

Halfpennies.

537. As last, in tin. Extra rare.

538. As last, in silver. Of the greatest rarity.

539. Similar to last, but unfinished. The three spires are much higher, and have cross bars instead of vanes. There are no windows in centre tower; those in other towers not filled in.

R: As last, but the initials are formed of thinner lines, and not ornamented. Tin. Unique, and in Mr. Norman's cabinet. (*Plate* D. No. 2.) Eng., Wyon. Man., Kempson.

The initials are those of the late Rev. Francis Blick, who was a Numismatist, his collection being dispersed as late as 1843.
He was the Vicar of Tamworth, and resided at Bolehill.

Willey.

Wilkinson (Obverse only).

540. *O:* "Bust to right (Wilkinson's), coat plain, no collar, *four* buttons on coat, and as many on vest. "Iohn Wilkinson Ironmaster." Under the bust, in small letters, "I. G. Hancock. F."

R: Blank. Unique.

Wilkinson—Forge, 1787.

541. *O:* Bust, &c. The nose of the effigy lines with the "A" in "Master"; *three* large buttons on coat, and *four* on vest. A stop at the end of legend.

R: The interior of a forge. A blacksmith, with cap on, shaping an iron plate. There is much smoke, but no flame over the hearth. There are four bands on beam, and six on the hammer shaft. Ex., "1787."

This piece may further be distinguished by noticing that it has a loop or scroll border on the reverse.

E: "Willey Snedshill Bersham Bradley." Very rare, if not unique. (*Plates* L. No. 4 and P. No 11.)

542. *O:* Bust, &c., as last, but the nose of the effigy lines with the "M" in "Master."

R: A forge, &c., as last, but the blacksmith's cap has a button or knob on it. No bands on the hammer shaft, and there is a segment light over the beam, and flames on the hearth veering to left with smoke above. Ex., "1787."

E: "Willey Snedshill Bersham Bradley." (*Plate* G. No. 12.)

If not otherwise described, all the Wilkinson, Forge, Vessel and Vulcan Tokens read on edge, "Willey Snedshill Bersham Bradley."

Halfpennies.

543. *O:* Bust, &c., as last, but with only *three* buttons on vest, and the nose of the effigy lines with the "A" in "Master."

R: Forge, &c., but without the segment light, brickwork to hearth only, and less smoke over the flames, which are upright. There are six bands on the hammer shaft, and the "1" and "7's" in date are curved.

544. As last, but no stop at the end of legend.

545. As last, but the nose of the effigy lines with the "M," the last letter in the legend nearly touches the frill. There is one large and two small flames on the hearth, and no smoke to left.

546. As last, but no stop at the end of legend.

547. As last, but with stop after legend, and the "1" in date straight.

548. *O:* Bust, &c. More hair under bust reaching almost to buttons, which are very large.

R: Forge, &c. The "1" in date curved, the "7's" straight, and dense smoke to the right of hearth.

549. As last, but no stop after legend.

550. As last, but final letter of the legend nearly touches the frill.

551. *O:* Bust, &c., but a badly shaped wig. The nose of the effigy is very prominent and points between the "M" and "A," and the stop touches the frill.

R: As before, but an older man at the forge with thick hair at the back of the head; flames, but no smoke on the hearth. The "8" in date larger, extending below the other figures.

E: "Payable At Anglesea London Or Liverpool".

Wilkinson—Forge, 1788.

552. *O:* Bust, &c., but the nose points between the "M" and "A." *Three* buttons on coat and as many on vest. The end letter of the legend nearly touches the frill.

R: Forge, &c., but dated "1788" and much smoke above the flames.

553. As last, but legend on *O:* is farther from the bust.

554. As last, but there is no stop at end of legend, on Obverse.

Wilkinson—Forge, 1790.

555. *O:* Bust, &c., the nose lines with the "M" in "Master." The coat and collar has a shaded surface. *Three* buttons on coat, *vest not seen*, and no stop at end of legend.

R: Forge, &c., but the button on cap more to the back. "1790." The "1" and "7" straight.

E: As last, but a mark thus:—"oo" between "Bradley" and "Willey"

Halfpennies.

556 *O*: As last, but with a final curl to hair under bust. The bottom roll of hair more open.

557. *O*: Bust, &c. Smooth coat with collar, *four* buttons on coat and *three* on vest. A stop at end of legend.

R: Forge, &c. The "1" in date curved and the "7" straight.

558. *O*: Bust, &c. The final letter of the legend touching the frill. No stop.

R: Forge, &c. "1790" in small figures. The top of the "1" being pointed and the "7" straight.

Wilkinson—Forge, 1792.

559. *O*: Bust, &c. A shaded coat with collar. *Three* buttons, vest *not seen*. No stop at end of legend.

R: Forge, &c., but dated "1792" (*Plate* G. No. 11).

560. *O*: Bust, &c., but the nose lines with the "A" in "Master," and surface of coat smooth. The buttons closer together. A stop at the end of legend.

R: Forge, &c. The blacksmith without a cap on, the smoke over the flames more open. There are *six* bands on hammer shaft and extra large bolts on upright. The "1" in date pointed.

E: Payable In Anglesey London Or Liverpool". The "N's" inverted.

561. As last, but *E*: "Payable At Nuneaton Bedworth Or Hinkley."

Wilkinson—Forge, 1793.

562. *O*: Bust, &c. Coat shaded at different angles to collar, *four* buttons on coat, *two* on vest. The nose lines with the first limb of "M." The final letter of legend touches the frill, and no stop at the end of legend.

R: Forge, &c., but without a knob on the cap, *four* bands on the beam. Dated "1793."

563. As last, but *E*: "Payable At Goldsmith & Sons Sudbury xx."

564. As last, but *E*: "Birmingham Redruth & Swansea."

565. As last, but the left hand bands are farther from support, and not so much flame from the hearth.

566. As last, but the letters of the legend larger

567. *O:* As last, but the nose lines with the second limb of the "M." The letters of the legend smaller, and final letter farther from bust.

R: As last, but flames larger and more smoke.

568. As last, but a flaw runs through the beam, and an amulet, thus:—"O" is between the words of edge reading.

Halfpennies.

569. As last, but the ribs of collar at same angles as those of the coat. There are *three* buttons on coat, vest not seen, and no stop after legend.

R: Forge, &c., but the man at forge with a knob on the cap. Figures of date larger. (*Plate* G. No. 10.)

570. The same in silver, with the regular edge reading. Very rare. (*Plate* J. No. 4.)

571. As last, but the nose lines with the "A" in "Master" and the "1" in date pointed.

E: "Payable At The House of Gilbert Shearer & Co."

572. As last, but *E:* Plain.

573. As last, but four bands on beam, *three* small bolts on left hand upright, and two larger ones on right.

E: "Payable At Birmingham Brighton Or Liverpool."

574. As last, but "Payable At Anglesey London Or Liverpool."

575. As last, but "Payable At Anglesey London Or Bristol."

576. As last, but *E:* "Payable In Anglesey London Or Liverpool."

577. As last, but *E:* "I Promise To Pay On Demand One Halfpenny. X."

578. As last, but *E:* "Payable At The Warehouse Of Thomas Clarke."

579. As last, but *E:* "At Macclesfield Liverpool Or Congleton."

580. As last, but *E:* "Payable at Salmon Courtney and E. Frost Portsea."

581. As last, *E:* Milled. Scarce.

582. As last, but on a smaller flan.

E: Plain.

583. As before, but coat smooth, with *three* buttons. No vest. A stop at end of legend.

R: As before, but the blacksmith is without the knob on cap, and the flames are thicker, with more space between.

584. As last, but *E:* "Payable At John Crow Coppersmith X.X."

585. As last, but *E:* "M. Abel S. Prentice S. Dell."

586. As last, but *E:* "Payable In London.X.X.X.X."

587. As last, but *E:* "Payable In Lancaster London Or Bristol."

588. As last, but *E:* "Payable At London Or Dublin."

589. As last, but *E:* "Warley Camp Halfpenny MDCCXCIV XXX."

590. As last, but *E:* "Masonic Token I Scetchley Fecit. 1794."

591. As last, but with *three* pairs of bands on hammer shaft.

E: "Payable By Thomas Ball Sleaford."

592. As last, but with only *two* buttons on coat.

E: "Masonic Token I Scetchley Fecit. 1794"

593. As last, but *E:* "Lancaster London Or Bristol."

Halfpennies.

594. *O:* Bust, &c. Smooth coat and collar, *four* buttons on coat and *two* on vest, no stop at end of legend, the letters of which are not so well formed.

R: Forge, &c. The left hand bands are farther from support and less smoke over the flames, which are higher.

595. As last, but *E*: Plain.

596. As last, but *E*: "Willey O Snedshill O Bersham O Bradley."

597. As last, but *E*: "Payable In London Bristol & Lancaster."

598. *O*: Bust, &c. Smooth coat, with collar and *two* buttons, vest not seen, and no stop at end of legend.

R: Forge, &c. *Six* bands on hammer shaft, but the working pivot is not shown.

E: "Payable at Birmingham Brighton Or Liverpool."

599. *O*: Bust, &c. Shaded coat and collar, with *four* buttons, and *one* on vest, the nose in line with the first limb of "M" in "Master," and the last letter of legend touches the frill.

R: Forge, &c. *No* bands on the hammer shaft. One bolt on each upright, and full volume of smoke over large flames on the hearth.

E: "Payable At The Warehouse of Robert Reynolds & Co ✕".

Wilkinson—Forge, 1795.

600. *O*: Bust, &c. Shaded coat and collar, with *three* buttons, vest *not seen.* The nose in line with the second limb of "M" in "Master."

R: Forge, &c., but dated "1795." The figures in date are more contracted, and there is a full volume of smoke over the flames.

601. *O*: Bust, &c. The collar is shaded at different angles to coat, which has *four* buttons, and there are *two* on the vest.

R: Forge, &c. The figures more expanded and less smoke on hearth.

Wilkenson—Forge, 1792.

602. Bust, &c. Plain coat and collar, with *three* buttons, vest *not seen.* Name misspelt "Wilkenson." The nose lines with the first limb of the "M" in "Master."

R: Forge, &c. The blacksmith is without a cap.

R: "Payable in Anglesey London Or Liverpool." The "N's" inverted.

Wilkenson—Forge, 1793.

603. *O*: Bust, &c. The nose in line with the last limb of the "M." Plain coat and collar, *three* large buttons, *vest not seen.* Name misspelt "Wilkenson."

Halfpennies.

R: Forge, &c., but the blacksmith a younger and more sprightly figure. The cap is worn properly, and not slouched to the neck, and is without the knob on the top. *Four* bands on beam and *six* on hammer shaft. Ex., "1793". The figures are more spread. The flames large, and separated from the smoke.

604. As last, but *E*: "Birmingham Liverpool Or London."

605. As last, but *E*: "Payable at Leek Staffordshire."

606. As last, but *E*: "Current Everywhere XXXXXXX."

Wilkison—Forge, 1787.

607. *O:* Bust, &c. The nose in line with the "A" in "Master." *Three* large buttons on a plain coat without collar, and as many on the vest. Misspelt "Wilkison."

R: Forge, &c. Four bands on the beam and hammer shaft. Only three flames on the hearth, and no smoke to left. Ex., "1787." The "1" and the "7's" in date curved.

E: "Willey Snedshill Bersham Bradley," in thick letters.

608. As last. Larger letters in legend; the end letter touches the frill. Misspelt "Wilkison."

609. As last, but *E*: "In Anglesey London Or Liverpool." The "N's" inverted.

610. *O:* Bust, &c. The nose lines with the "M," and there is more hair under *bust*. A collar on the coat, which has *four* buttons, and there are *five* on the vest.

R: Forge, &c. The blacksmith appears to be much older, and without a cap, and smoke on hearth more open, and the "8" in date large, extending below the other figures.

611. As last, but *E*: "Anglesey London Or Liverpool."

Wilkison—Forge, 1792.

612. *O:* Bust, &c., but *three* large buttons on the coat, and *four* on the vest. The nose points to the centre terminal of "M" in "Master." The same error of spelling.

R: Forge, &c. Two pairs of bands on beam, and three on the hammer shaft. Ex., "1792."

E: "Payable At Birmingham Brighton Or Liverpool."

613. As last, but without a stop after legend.

E: Plain.

614. As last, but *E*: "Payable At Birmingham Brighton Or Liverpool."

615. As last, but *E*: "Payable In London Or Anglesey."

Halfpennies.

616. As last, but *E*: "Payable In Anglesey London Or Liverpool."

617. As last, *E*: "Payable In London Cork Or Belfast."

618. As last, *E* : "Payable In Dublin Cork Or Belfast."

Wilkison—Forge, 1794.

619. *O*: Bust, &c. "Wilkison" misspelt as before.
R: Forge, &c., but dated "1794."

The "Wilkinson—Forge" tokens are to be found all over the world, but the collector will find much to interest him in obtaining anything like a complete set.

Wilkinson—Vessel, 1788.

620. *O:* Bust to right. "Iohn Wilkinson, Ironmaster." The nose of the effigy lines with the "A" in "Master." Plain coat with collar; *four* buttons on coat and *two* on vest.
R: A two-mast sailing vessel, a flag at the stern, and plate lines shown on the hull. Ex., "1788."

Atkins gives the following in his interesting notes:—"In a letter, dated July 14th, 1787, *Mr. John Wilkinson* says—'Yesterday week my iron boat was launched. It answers all my expectations, and has convinced the unbelievers, who were 999 in 1,000. It will only be a nine days' wonder, and afterwards a Columbus's egg.'"

Wilkinson—Vessel, 1792.

621. *O:* Bust to right, &c. *Three* buttons on coat; vest *not seen.*
R: Two-mast sailing vessel. Ex., "1792."
E: "Payable In Anglesey London Or Liverpool." The "N's" inverted.

Wilkison—Vessel, 1792.

622. *O:* Bust, &c. The nose lines with the "M." The name misspelt "Wilkison." Smooth coat, with *three* buttons; vest *not seen.* The end letter of legend nearer bust.
R: A two-mast sailing vessel. Flagstaff at stern, but flag not seen; the hull plain, without rudder or stern ports, and the two masts are of equal height. Ex., "1792."
E: "Payable In London Or Liverpool" (*Plate* G. No. 5.)

623. As last, but *E*: "Payable In Anglesey London Or Liverpool." The "N's" inverted.

Halfpennies.

Wilkinson—Vulcan, 1790.

624. *O*: "Bust, &c. The nose lines with the last limb of the "M" in "Master." Smooth coat with collar, *three* buttons; vest *not seen*. No stop after legend.

R: Vulcan (figure of) seated, holding a pair of pincers and forging a bar of iron on an anvil. A two-mast barge in the distance. "Halfpenny." Ex., "1790." The pennon on foremast is under the stop after legend.

625. As last, but the nose points between the "M" and "A," and the pennon is above the stop on reverse.

626. As last, but the final letter of the legend is nearly opposite the bar on anvil, and the figures in date not so well spread.

627. As last, but the final letter is quite opposite the bar, and the figures wider apart.

628. As last, but the final letter of the legend touches the pennon.

629. *O*: Bust, &c., with *two* buttons on the coat, the nose in line with first limb of "A," and a stop at the end of legend.

R: Vulcan, &c. The pennon is under the stop, and the letter "Y" of the legend comes nearly to the rod of iron. The hammer in the hand of Vulcan is not so near to the "E" in "Halfpenny."

630. As last, but there is a stop between the "1" and "7" of date thus:—"1.790."

Wilkinson—Vulcan, 1791.

631. *O*: Bust, &c. Smooth coat, with *three* small buttons, vest *not seen*, without a stop at end of legend, and the nose in line with the "M" in "Master."

R: Vulcan, &c. Ex., "1791." The pennon below the stop, and the hammer touches the "E" in "Halfpenny." There are three double ropes from the bowsprit, instead of two single ones as last.

632. As last, but the nose lines with the "A" in "Master," a stop at end of legend, which is farther from the bust, and the dot on reverse touches the pennon. There are *three* single ropes to the bowsprit. The head of Vulcan touches the "P" in "Halfpenny."

633. As last, but the pennon just above the stop.

634. *O*: Bust, &c. The nose lines with the second limb of the "A", and the stop is still farther from the bust. There are *no* buttons on the coat, the hair terminates in an unbroken curl.

R: Vulcan, &c. The hammer does not touch the "E" in "Halfpenny." There are *two* ropes, instead of *three*, to the bowsprit, and the pennon is above the stop. Very rare. (*Plate* O. No. 8.)

Halfpennies.

635. *O*: Bust, &c. A shaded coat, *three* buttons, no stop at end of legend.
R: Vulcan, &c. The two masts are close together, both pennons under the stop and *four* ropes to the bowsprit. This piece may be further distinguished by noticing that a flaw runs through the first "N" in "Halfpenny."
E: "Manufactured by W. Lutwyche Birmingham."

636. As last, *E*: "Payable In Anglesey London Or Liverpool x."

637. As last, *E*: "Payable In Dublin Or At Ballymurtagh."

638. As last, but with a stop at the end of the legend on obverse.
E: "Payable In Lancaster London Or Bristol."

639. As last, but the flaw is absent on reverse.
E: "Payable At London."

640. As last, but *E*: "Payable In Lancaster Or London Or Bristol."

641. As last, but *E*: Milled.

642. *O*: Bust, &c. The first three letters of the legend are under the bust, and there are *three* buttons on the coat, which is of smooth surface.
R: Vulcan, &c. A flaw across the second "N" in "Halfpenny," and the two masts are close together.

643. As last, but *E*: "Payable At Banbury Oxford Or Reading x."

644. As last, but *E*: "Payable At Dublin Or London."

645. *O*: Bust, &c. A shaded coat, with *three* large buttons, and as many on vest. The final "N" touches the bust.
R: Vulcan, &c. No stop after "Halfpenny."
E: "Payable In London Liverpool Or Bristol."

646. *O*: Bust, &c. Plain coat, without collar; *three* buttons on coat and as many on the vest. No stop at end of legend.
R: As last.
E: "Payable In London Liverpool Or Bristol."

647. As last, but *E*: plain.

Wilkinson—Vulcan, 1792.

648. *O*: Bust, &c., but larger. The nose in line with the "A" in "Master." Smooth coat, *three* buttons, vest *not seen*. The hair under bust short. The letters in legend smaller, with a stop at the end.
R: Vulcan, &c., but dated "1792." The main mast touches the rod of iron.

649. As last, but a crest-like flaw near to the "P" of "Halfpenny," and the stop after legend very large, the main mast much below the rod of iron.

Halfpennies.

650. *O*: Bust, &c., as last, but the stop not so large. The letters farther apart, and nearer to the bust, a flaw running through the chin and collar.
R: Vulcan, &c., but without the flaw.

651. *O*: Bust, &c. First two letters under bust, and the nose in line with the "M" in "Master." The letters of the legend are larger, and a stop at the end.
R: Vulcan, &c. The foot of Vulcan is farther from the anvil, the hammer between the "P" and "E," and the pennon nearly touches the stop. (*Plate* G. No. 7.)

652. As last, but *E*: plain.

653. As last, but *E*: "Payable At Leek Staffordshire."

654. As last, but *E*: "Payable At Beccles Suffolk |*|*|*|*|."

655. As last, but a flaw under the legend which gives the stop the appearance of a colon.
E: "Brighton Camp Halfpenny MDCCXCIV."

656. As last, but *E*: "Warley Camp Halfpenny MDCCXCIV."

657. As last, but *E*: "Payable In Lancaster London Or Bristol."

658. As last, but *E*: "Payable By I. Simmons Staplehurst"

659. *O*: As last, but the legend commences higher, and the buttons are closer together.
E: "Payable At Nuneaton Bedworth Or Hinkley."

660. *O*: Bust, &c., with a more prominent nose, which points to the "M" in "Master." *Three* large buttons on coat and as many on the vest.
R: As last, but the letters of the legend are badly formed.
E: "Payable In Anglesey London Or Liverpool."

Wilkinson—Vulcan, 1793.

661. *O*: Bust, &c. *Three* buttons, plain coat, short and thick hair.
R: Vulcan, &c Ex., "1793" The "3" in date is square topped.
E: Plain.

662. As last, but *E*: "Payable In Anglesey London Or Liverpool."

663. As last, but *E*: "Payable In London Cork Or Belfast."

Wilkenson—Vulcan, 1790.

664. *O*: Bust, &c. Plain coat, *three* small buttons. Misspelt "Wilkenson."
R: Vulcan, &c, but the bowsprit is shorter. Date in Ex., "1790."
E: Milled.

Halfpennies.

665. As last, but *E*: Payable In Anglesey London Or Liverpool."

Wilkenson—Vulcan, 1791.

666. *O*: Bust, &c., with short and open curls, the collar not so broad, and large creases in plain coat, with *three* buttons; vest *not seen.* Misspelt "Wilkenson." No stop at end of legend.

R: Vulcan, &c., "1791." The pennon above the stop.

667. As last, but *E*: "Willey Bersham Snedshill Bersham."

668. As last, but *E*: "Willey Snedshill Bradley Bersham."

669. As last, but *E*: "Willey Bradley Bersham Snedshill."

670 As last, but *E*: "Birmingham W. Hampton Or Litchfield."

671. As last, but *E*: "Willey Bradley Snedshill Bersham."

672. As last, but with broad collar, the buttons farther apart, and the creases of the coat not so deep. The end letter of legend nearly touches the frill.

E: "Willey Bradley Snedshill Bersham."

673. As last, but *E*: "Bradley Snedshill Bersham Willey."

Wilkison—Vulcan, 1792.

674. *O*: Bust, &c., but the nose in line with the first limb of the "M" in "Master." Plain coat, *three* buttons; vest *not seen.* A stop at end of legend, and Wilkinson spelt "Wilkison" There is a flaw over the shoulder.

R: Vulcan, &c., dated "1792." The foot of Vulcan more to the right of the anvil.

E: "Payable In Anglesey London Or Liverpool." The "N's" inverted.

675. As last, but *E*: "Payable In Bedworth Hinkley Or Nuneaton."

676. As last, but *E*: "Payable In London Or Anglesey."

677. *O*: Bust, &c. Plain coat, with *four* buttons, and *three* on vest.

R: Vulcan, &c. Ex, "1792."

E: "Payable At Birmingham London Or Bristol."

678. As last, but *E*: "Payable x At x Cronebane x Or x In x Dublin xxx."

679. As last, but *E*: "Payable ||| At |||| London |||| Or |||| Anglesey."

680. As last, but without the lines between words of edge reading.

681. *O*: Bust, &c. The nose in line with the "A" in "Master." Hair under bust short and thick. *Three* buttons on coat, and letters of legend smaller.

R: Vulcan, &c., as last.

R: "Payable At Birmingham London Or Bristol."

682. As last, but *E*: "Payable In Lancaster London Or Bristol."

Halfpennies.

683. *O*: Bust, &c. The nose lines with the "M." Plain coat with collar, hair under bust well spread, and reaching to the buttons. There are *four* buttons on the coat, and *three* on the vest. "Iohn Wilkison Iorn Master." There is no stop at end of legend.

R: Vulcan, &c. The foot is much farther from the anvil and the hammer is between the "P" and "E" in "Halfpenny."

E: Engrailed. Rare. (*Plate* O. No. 10.)

In consequence of the error in spelling "Iron" only a few impressions were struck.

Wilkison.—Vulcan, 1793.

684. *O*: Bust, &c., with *four* buttons on a coat, with narrow collar, of plain surface, and as many on the vest. The nose of the effigy lines with the last limb of the "M" in "Master."

R: Vulcan, &c. The hammer very close to the "E" in "Halfpenny;" the heel of Vulcan farther from the seat, and the pincers seen below the arm. The mizen pennon touches the stop. Ex., "1793."

685. As last, but *E*: "Payable In Birmingham Brighton Or Liverpool."

686. As last, but *E*: "Payable In Anglesey London Or Liverpool." "N's" inverted.

687. As last, but *E*: "Payable In Bedworth Hinkley Or Nuneaton."

688. *O*: Bust, &c. The nose lines with the "A." *Three* buttons on the coat, vest *not seen*, broad collar, the letters of legend smaller, and the stop farther from the bust.

R: Vulcan, &c. The hammer touches the "E." The right foot of Vulcan farther from the anvil, and the heel nearer the seat. There are knots at the end of the crosstrees. The rod on the anvil in line with stop.

E: "Payable At London Cork Or Belfast."

689. As last, but *E*: "Payable In Anglesey London Or Liverpool." The "N's" inverted.

690. As last, but *E*: Plain.

The "Wilkinson—Vulcan" tokens are very numerous, and there is no difficulty in obtaining a good assortment of the varieties, but, as in case of the Forge reverse, the collector will require to exercise some patience in bringing together a complete set.

Wilkinson.—Miscellaneous.

691. *O*: Bust, &c. A shaded coat, with *three* buttons, vest *not seen*, a flaw to left.

R: A female seated, holding mining tools. "Halfpenny." "1790."

692. As last, but without the flaw.

Halfpennies.

693. *O*: Bust, &c. Plain coat with collar, *four* buttons on coat, and *three* on vest. A stop at end of legend.

R: A female seated, &c., but dated "1794."

694. *O*: Bust, &c. A plain coat with collar. *Three* buttons on coat, *no vest.* Name misspelt "Wilkison."

R: A female seated, &c. One of the spokes of the cog-wheel between the fingers of the figure. Four dots after legend.

E: Plain in all four.

695. *O*: Bust, &c. An inferior imitation of the preceding. Legend, "Iron Master."

R: "And He Said Let Us Make Pen-ny's After My Own Image," occupying the field.

E: "Payable At Macclesfield Liverpool Or Congleton." Rare.

696. *O*: Bust, &c. A shaded coat, with collar and *three* buttons. No stop at end of legend.

R: A figure of Justice. In one hand a pair of scales, and in the other a cornucopia, from which is issuing coins. An oval behind, inscribed "Engraveing & Die Sinking." Legend, "Medals & Provincial Coins ⁎" A laurel planted near the right foot of the figure.

697. *O:* Bust, &c. A plain coat with *three* large buttons, and *three* on vest.

R: As last.

698. *O:* Bust, &c. A shaded coat with *three* buttons, no stop.

R: "H.M. Co." in cypher "Camac Kyan and Camac Halfpenny."

699. *O:* Bust, &c., as last.

R: A female seated holding a harp with six strings. "Incorporated By Act of Parliament, 1792."

700. *O:* Bust, &c., as last.

R: A harp crowned. "⁎ North ⁎ ⁎ Wales ⁎"

701. *O:* Bust, &c. A smooth coat with collar, *four* buttons on coat and *three* on vest, a stop at the end of the legend.

R: "H.M. Co." in cypher, &c.

702. *O:* Bust, &c., as last.

R: A female holding a harp, &c.

All edges are plain in the above miscellaneous pieces, and they are mostly struck on small and thin flans.

703. *O*: Vulcan seated forging an iron rod, with barge in the distance. "Halfpenny" EX: "1793."

R: Druid's head surrounded by a wreath of oak with acorns.

E: "Payable in Anglesey London Or Liverpool. x."

This concludes the very interesting series of the Wilkinson pieces, and the collector will find, when he obtains them in fine condition, that they reflect credit on the art of a century ago.

The engraver was the celebrated Hancock. The pieces were manufactured at the Soho Mint.

John Wilkinson was born at Clifton, in Cumberland, in 1728, and died in Shropshire, in 1808. It may be of interest to mention that the first engine made at Soho was for Wilkinson's iron works at Broseley, in 1776.

Mr. John F. Wilkinson, of Leeds, says:—"The men who met at Castlehead, when John Wilkinson was in his prime, were those whose names will be ever identified with the intellectual achievements of that period. Members of the Lunar Society met round his board; sometimes they met at Dr. Priestley's house, sometimes at Boulton's, at Soho, and then at James Watt's. It was called the Lunar Society because their meetings were held at full moon. Its members were Wedgwood, Franklin, Murdoch, Sir Joseph Banks, Dr. Parr, Sir William Herschell, and other early labourers in the field of art and science—lovers of the true and beautiful—were members of this brilliant coterie, which I believe was the parent of the British Association."

HALF HALFPENNIES.

BIRMINGHAM.

704. *O*: Bust to right. "Dr. Samuel Johnson." A cross *fourchee* under the bust.

R: Three lions passant. "Promissory Half Halfpenny Payable At."

E: Milled. Very rare. (*Plates* D. No. 8 and O. No. 13.)

705. *O*: Bust to left in cocked hat and queue, "General Elliot." A cross *fourchee* under bust.

R: A *fleur-de-lis*. "Birmingham Half Halfpenny."

E: Milled. (*Plates* F. No. 1 and P. No. 12.)

STRATFORD.

706. *O*: Bust of Shakespeare to left. "Stratford Promissory Half Halfpenny."

R: "Struck In Honour And To Perpetuate The Memory Of Shakespeare Born April 1564 Died April 1616."

E: Milled. Very rare. (*Plate* A. No. 11.) Eng., Westwood, Junr.

FARTHINGS.

BIRMINGHAM.

707. *O*: Bust to left, "Iohn Howard F.R.S."

R: The initials "H H" in script capitals, above "1792." "Birmingham Promissory Farthing."

Farthings.

708. As last, but *E*: "H. Hickman's Warehouse Birmingham." (*Plate* A. No. 10.)

709. *O*: A female seated upon a rock supporting the emblem of unity. "Copper Company 1791."

R: A stork standing upon a cornucopia. "Farthing."

710. As last, but *E*: Milled (*Plate* D. No. 9.)

711. *O*: A female seated, &c., as last.

R: "May a Flowing Trade Follow A Speedy And Honourable Peace 1796." Very rare.

712. As last, but *E*: Milled. Rare (*Plate* F. No. 3.)

713. *O*: The figure of Mercury standing on a pedestal, an oval to left, on which is labelled "Die Sink^{r}", to right a cornucopia of coins, legend "Provincial Coins & Medals." A small "P" on the base line. Ex., "& Engraver."

R: A coining press "Lutwyches Manufactory Birmingham." (*Plate* A. No. 12.) Eng., Ponthon.

714. *O*: Bust to left in cocked hat and queue (General Elliott).

R: A fleur-de-lis. There is no legend on obverse or reverse. Rare.

19th CENTURY TOKENS.—SILVER.

BEDWORTH.

Shilling.

715. *O*: In centre "One Shilling Token." Legend, "Payable At Bedworth Mill." An ornament under.

R: A Crest (Lane's, the issuer):—out of a Crescent, two Griffins heads addorsed. Legend, "For The Convenience of Change". Under:—"Issued Oct.r 25. 1811."

E: Milled. Rare. (*Plate* J. No. 8.)

Bedworth Mill is one of the oldest in the county, and is now used as a silk mill. It is at present in the occupation of Mr. A. E. Jagger, who employes about two hundred and fifty persons.

Mr. Lane, the issuer of the token, carried on business as a wool comber or "garsy comber." The motive power was obtained from the finest water wheel of its day, which stands in its original position, although in a somewhat dilapidated state.

BIRMINGHAM.

Two Shillings and Sixpence.

Wright's.

716. *O*: A Chinaman standing, holding in his left hand a palm branch, between a chest labelled "Fine teas," and two jars within a garter on which is inscribed, "Two shillings and Sixpence Payable By Edward Wright, Birmingham."

R: The Arms of Birmingham. "Warwickshire Silver Token, Pound Note For Eight 1811."

E: Milled. Extra rare. (*Plates* B. No. 9 and J. No. 11).

The arms are those of the de Birmingham's, who were lords of the manor, and the shape of shield is a modification of the Norman style.

Edward Wright carried on business as a mercer at 33 Bull Street, the corner of the Minories, where Berrill's are now, as French and Italian Grocers and Fruiterers.

Workhouse.

717. *O*: The Birmingham Workhouse (view of). Legend, "Birmingham Token 2s. 6d. MDCCCXI."

R: The Arms of Birmingham. "One Pound Note For 8 Tokens Payable At The Workhouse." Very rare.

Shillings, 1811.

718. *O*: The B'ham Workhouse, &c., as last, but dated "1811," and in addition to the central door there is a side wicket, as on Wyon's Pattern Penny.

R: As last, but reads "One Pound Note For 20 Tokens."

E: Milled. (*Plate* B. No. 10.)

719. As last, but *E*: Plain.

720. As last, a proof in copper. Extra rare.

721. *O*: As last.

R: As last, but horizontal bar through shield, in line with the terminals of letter "E," whereas on last it was in line with the upright limb of that letter.

E: Milled.

722. *O*: As last, but the first "1" in date touches the base line of the building, and the "G" in "Shilling" is farther away from it.

R: As last, but the shield is longer, and the cross-bar slightly above the terminals of the letter "E." (*Plate* J. No. 12.)

723. *O*: As last, but the first "1" in date does not quite touch the base line.

R: As last, but the cross-bar of shield is above the letter "E."

E: Milled.

Sixpence.

1812.

724. *O*: Similar to last, but dated "1812."
R: Similar to last, but the shield more angular.
E: As last. Eng., Wyon.

Sixpence, 1811.

725. *O*: Similar to the former, but value "Sixpence," dated "1811," and the wicket at side is omitted.
R: Similar, but "For 40 Tokens."
E: Milled. Rare.

1812.

726. *O*: As last, but dated "1812."
R: and *E*: As last. (*Plate* J. No. 6.)

The Silver tokens were ordered by Government to be withdrawn from circulation on March the 25th, 1813; but, by special favour, the date was afterwards extended to July the 5th following.

COPPER.

Sixpence.

727. *O*: A large building, with two wings and quadrangle, and door in centre. "Birmingham Sixpence 1813." To the right, placed on the pavement, a small "w."
R: Arms of Birmingham. "One Pound Note For 40 Tokens. Payable At The Workhouse."
E: Plain. Eng., Willetts. Extra rare; only six specimens struck. (*Plate* Q. No. 5.)

A specimen realized, at Messrs. Ludlow, Roberts and Weller's Sale Room, in 1889, twenty guineas! Collectors are cautioned against imitations, and advised to obtain the opinion of an expert before purchasing, however genuine the token may appear. The weight of the proper piece is 5ozs. 3dwt. The one described above is taken from an undoubted original, formerly the property of the late Dr. William Walker Lloyd, a surgeon well-known in this city; and is now in Mr. Norman's cabinet.

Threepence.

728. *O*: View of a building (The Workhouse). "Birmingham Threepence 1813," with the "w" on pavement, as last.
R: Arms of Birmingham. "One Pound Note For 80 Tokens Payable At The Workhouse."
E: Milled. Eng., Willetts. (*Plate* R. No. 2.)

Pennies.

729. *O*. As last, but the "B" in "Birmingham" nearly touches the chimney, the summit of the weather vane higher, and not in centre of the "N," as in last; the "w" on pavement omitted.

R: As last, but the left point of shield is between the "O" and "N" in "one," and the "E" in "Workhouse" is in line with the "S" in "Tokens."

E: Milled. Rare. Eng., Wyon.

The reverse of this piece is inverted.

Pennies.

County.

730. *O*: Bust to left (Laureated). "Warwickshire 1813."

R: Britannia seated. "One Penny Token."

E: Milled. (*Plates* O. No. 5 and S. No. 10.)

ATHERSTONE.

Chetwynd.

The Arms of Chetwynd are:—First and fourth azure a chevron, between three mullets, or; second and third argent two chevrons, gules (on a small shield in centre of chief, the ulster hand) crest a Goat's head erased. Motto, "Quod Deus vult fiet."

731. *O*: Bust to right "Sir George Chetwynd Bar^{t}" under the bust "B Wyon S"

R: View of a County seat "Grendon Hall." On the base "B Wyon"; under, the arms of Chetwynd, without crest or motto, but with small inner shield. At the sides conventional scrolls with date "1833" divided between the left and right terminals of the scrolls.

E: "Quod Deus vult Fiet." A pentagonal star between each word, the crest (goat's head erased) at commencement and end of motto, divided by three pentagonal stars. Very rare.

The arms represented on this token are incorrect, and are not in accordance with the rules of heraldry. The true arms will be found on the Chetwynd halfpenny.

BIRMINGHAM.

Campbell.

732. *O*: "W. Campbell & Co Patent Wrought Nail Works Selly Oak Birmingham Established 1860."

R: "Trade Mark." A cock over a shield on which is inscribed: "You May Bend But Cannot Break Me."

Gibson.

733. *O*: A building, warehouse and mills, "1812."
R: "Thomas Gibson Bradford Street Mills Birmingham. A Pound Note For 240 Tokens."
E: Milled. (*Plate* T. No. 6.)

Jones.

734. *O*: Mailed figure of King William III., with laurel on head, holding baton in right hand, seated on horseback, to left. "The Glorious & Immortal Memory 1690." Ex., "Jones F."
R: Royal Arms elaborately emblazoned, within collar of garter, inscribed, "Honi Soit Qui Mal Y Pense." Crest, a lion; crown supporters standing upon a riband, on which is "Dieu Et Mon Droit." Rose, thistle and shamrock, below "Jones F." Legend, "King and Constitution." Rare. (*Plates* Q No. 1 and S. No. 11.)

735. The same in silver. Very rare.

This piece, which is of fine workmanship, appears to have been struck soon after the attempt on Her Majesty's life in 1842. On June 6th of that year the Birmingham Loyal and Constitutional Association met under the presidency of Lord Dartmouth, and adopted an address congratulating Her Majesty on her escape from assassination.

Lisseter.

736. *O*: "Lisseter" in centre, small ornament above and below "Confectioner Birm^{m}"
R: A riderless horse at speed. "T Pope & Co Coin and Press Makers St Pauls Sqr. Birmingham." Star divides "T. Pope & Co" from the lower legend.

Lyons.

737. *O*: "Lyon's Exhibitor. Inventor Of The Bright Magneto Plating & Gilding 143 Suffolk St. Birm$^{m.}$"
R: View of Exhibition building. "International Exhibition Of 1862 London Covers 20 acres, and has a Mile Of Windows."
E: Milled. Brass.

738. *O*: "M. Lyons Exhibitor Inventor and Patentee Of Bright Electro Plating 143 Suffolk-St. Birmingham."
R: View of a building, "The Crystal Palace Designed by Mr. Paxton For The Great Exhibition In London Of 1851." On the base line, "Heaton, Birm." Brass.

The Mint (Birmingham).

739. *O*: The arms and motto of Birmingham enclosed in laurel wreaths. In bold letters, "The Mint Birmingham."

Pennies.

R: In centre "Cent" within a wreath of laurel. Above:—"Specimen Piece" Rare. (*Plates* P. No. 5. and R. No. 9). A pattern piece struck in 1860.)

740. *O*: View of a building. A large factory with two chimneys. A flag over the building. "Ralph Heaton & Sons Coiners The Mint Birmingham" Ex., "To The British French Italian & Other Governments."

R: The arms of Birmingham. "To Commemorate The Visit Of Their Royal Highnesses The Prince & Princess Of Wales. Birmingham 3 Nov. 1874 J. Chamberlain Esq. Mayor." (*Plate* R. No. 6.)

741. The same in gold. This is unique, and was presented to the Prince and Princess of Wales.

742. The same in white metal. (*Plate* R. No. 4.)

O: As last.

743. *R*: A female bust in profile to right wearing the Cap of Liberty, on the border of which is inscribed "Libertad." Legend, "Enrique Cortes & Co. Limited London."

E: In incuse letters, "Dios. Lei. Libertad" and a small ornament. (*Plate* P. No. 2.)

744. *O*: The arms of Birmingham. In an outer Circle, "The Mint Birmingham". A star on each side.

R: In an outer circle, "Ralph Heaton & Sons Coiners." Stars dividing the word "Coiners." In the inner circle, "To The English And Foreign Governments." (*Plate* R. No. 12.) This is in bronze.

Pope.

745. *O*: "The Australian Token made by T. Pope & Co. Coin and Press Makers St. Paul's Square Birmingham Are Very Profitable To Export."

R: Britannia seated to left, with a trident in her right hand, and holding a laurel in her left. Legend, "Britannia."

Thomason.

746. *O*: Bust to left (Sir Edward Thomason), within a wreath of oak. No legend.

R: "Token For One Penny 1811." In five lines.

E: Milled. Very rare. Of fine workmanship. (*Plate* Q. No. 10.)

Sir Edward Thomason was the son of a Birmingham button maker, and a pupil of Boulton. He commenced business in 1793, and his factory was in Church Street. On it were the bronze horses of

St. Mark—copies of those at Venice, and made by Lysippus 325 B.C. There were also Hercules with his club, and Atlas bearing the Globe. Thomason cast statues in bronze, and the copy of the Warwick Vase, now in Aston Hall. He was knighted in 1832 by William IV. in recognition of his works. He died at Warwick in 1848, aged 80 years.

In 1812 Thomason struck, for J. B. Monk, banker of Reading, 800 forty-shilling gold tokens, of which a specimen is in the British Museum. A proof was also struck in silver. Among his principal medallic productions was a fine medal of Boulton, four inches in diameter, struck in high relief, and engraved by Wyon. In 1820, the Elgin Marbles, 48 in number, made their appearance; and shortly afterwards 32 medals, illustrative of the sciences. These were followed, in 1830, by a series of 60, three inches in diameter, of Scripture subjects, the designs being taken from paintings of the old masters. They were, fortunately, struck in large quantities, and are to be had at a reasonable cost.

Birmingham Union Copper Company, 1812.

747. *O*: Hands joined. Legend, "Union Copper Company Birmingham 1812." A small ornament over the hands.
R: "One Penny Token, Payable In Cash Notes."
E: Milled. (*Plate* S. No. 5.)

748. As last, but each 1 in date flat topped.

749. As last, but the top of "T" in "Token" at the terminal of the "Y" in "Payable," whereas in the former it is between the "Y" and "A."

750. As last, but *E*: plain.

751. As last, but countermarked "Keighley," and a blank circular indenture under the date, *R*: marked "Keighley" at top and bottom of circle, the "Keighley" at bottom in incuse letters.
E: Milled.

752. As last, but countermarked "Bradford Workhouse" in raised letters.

There are three other varieties of die, but too slight for special notice.

753. *O*: As last.
R: "One Penny Token" in a circle. "For Public Accommodation."
E: Milled.

754. As last, but countermarked above the hands on obverse "Keighley" in raised letters, and on reverse, "Keighley" at top and bottom of the inner circle, the "Keighley" at bottom in incuse letters. (*Plate* T. No. 9.)

755. As last, but with a circular indenture left blank, below the date on obverse.

Pennies.

756. As before, without the countermarks, the "N" in "One" on reverse is directly under the first "C" in "Accommodation," whereas in the former it was under the "Ac."

757. As last, but countermarked "Bradford Workhouse."

758. As last, but countermarked "Keighley," and a blank circular indenture under the date. *R*: marked "Keighley" at top and bottom of circle.

Workhouse.

Pattern Penny, 1811.

759. *O*: View of a building (The Birmingham Workhouse), with central door and side wicket. In large letters above the building "Birmingham." Below, "1811."

R: Shield of Arms (Birmingham) "One Penny Token."

E: Engrailed. Very rare. (*Plate* Q. No. 2.) In Mr. Macmillan's cabinet.

760. As last, but *E*: Plain. Very rare. Eng., Wyon. In Mr. Norman's cabinet.

1812.

761. *O*: View of a building (The Workhouse). "Birmingham One Penny 1812." A small "w" on the pavement to right, the building larger, and without the wicket.

R: Shield of Arms (Birmingham). "One Pound Note Payable At The Workhouse For 240 Tokens."

E: Milled. (*Plate* R. Nos. 5 and 6.)

762. As last, gilt proof. *E*: Milled to left.

This rare piece was in the "Chetwynd" collection.

763. *O*: A building, &c., as last, but a straight bar instead of an arrow on weather vane.

R: Shield, &c. The legend farther from the shield.

E: Milled.

764. *O*: A building, &c. The weather vane different.

R: Shield, &c. The dexter point of the shield lines with the letter "O" in "One," whereas in the first it points to the first limb of the "N."

E: Milled.

765. As last, but edge plain. Eng., Willetts.

766. *O*: A building, &c. Straight bar on weather vane, and without the "w" on the pavement.

R: Shield, &c. The dexter point of shield below the "O" in "One."

E: Milled. Eng., Wyon.

1813.

767. *O*: Building, &c., but dated "1813," with the "w" on pavement.
R: Shield, &c.
E: Milled. Eng., Willetts.

768. As last, but without the "w" on pavement.

769. *O*: Building, &c., but straight bar on weather vane instead of the arrow.
R: Shield, &c. The dexter point of shield to "O," whereas in the former it lines with the first limb of "N" in "One."
E: Milled. Eng., Wyon.

1814.

770. *O*: As last, but dated "1814," and without the "w" on the pavement, and the "O" in "One" larger than the other letters. Eng., Wyon.

The old Workhouse was erected in 1733, enlarged 1766, and further extended in 1779. It stood in Lichfield Street, just below the Assize Courts, and was demolished in 1853.

Birmingham and Neath.

771. *O*: A large crown in a circle. "Birmingham And Neath. 1811."
R: "One Penny" in a circle. "Crown Copper Company."
E: Milled.

772. As last, but the "P" of "Penny" is in line with the second limb of "W," whereas in the former it was in line with the first limb of that letter.

773. As last, but "P" commences between the "W" and "N" in "Crown," and the ones in date slant.

774. As last, but the ones in date are flat topped. (*Plate* S. No. 4.)

775. As last, but *E*: Plain.

776. As last, but countermarked "G. R. Keighley."

777. As before, but *O*: countermarked "Keighley" above crown, and blank circular indenture below.
R: Countermarked "J. M. Keighley"; indented.

778. As before, but the "P" commences between the terminals of the "W."

779. As last, but countermarked "Keighley" on *O*: and on *R*: "Keighley" above and below, the top "Keighley" in raised and the bottom in incuse letters.

Birmingham and Risca.

780. *O*: "One Penny Token" in a circle. "Payable In Birmingham." An ornament under.

Pennies.

R: Copper furnaces, eleven chimneys, eight of which are emitting dense smoke. "1811" under the furnaces. "Risca Union Copper Company," two stars dividing "Risca" from the other part of the legend.

E: Milled.

781. As last, but much more smoke from the chimneys. (*Plate* S. No. 1.)

These tokens are of fine workmanship, and are rather scarce.

782. *O*: Copper furnaces, as before. "Risca" above, "Copper Works" below.

R: In centre, "Birmingham Union Copper Company"; legend, "One Penny Token."

This piece is in Mr. Clement's collection, and is supposed to be unique.

783. *O*: Two hands joined, a beaded line above, "1811" below. "Birmingham and Risca Copper Company."

R: "One Penny Token" in a circle. "Payable In Birmingham." An ornament at bottom.

E: Milled.

784. *O*: Two hands joined, &c., but stops divide the legend instead of stars.

R: "One Penny Token Payable At Birmingham. In Cash Notes." Stops divide the upper from the lower part of the legend.

E: Milled to right. (*Plate* S. No. 3.)

Birmingham and Sheffield.

1811.

785. *O*: "One Penny" in double circle. "Birmingham and Sheffield."

R: "Token 1811" in double circle. "Copper Company."

E: Milled. Rare.

786. Same as last, but *E*: Plain. Rare.

1812.

787. As last, but the top of "P" in "Penny" in line with the second limb of "N" of "Birmingham."

R: "Copper Company" within double circle, "Token 1812."

E: Milled to left. Fine workmanship.

788. As last, but of inferior workmanship, the letters thicker, and the "P" in "Penny" is between the "N" and "G" in "Birmingham."

E: Milled to right. (*Plate* S. No. 12.)

789. *O*: Similar to last, inscription in centre placed lower. "P" points more to first limb of "N," and more space between beginning and end of legend.

R: Similar, but the ornament is more oval shaped.

E: Engrailed. Scarce.

Pennies.

Birmingham and South Wales.

790. *O*: A horse to left within a circle. "Copper Token One Penny."
R: Prince of Wales' crest, and motto (Ich Dien), "Birmingham and South Wales. 1812."
E: Milled. (*Plate* T. No. 4.)

791. As last, but *E*: Plain.

792. As last, but struck on a smaller flan.
E: Milled.

793. As last, but countermarked "Bradford Workhouse."

794. As last, but there is no stop before or after the date. Rare.

795. As last, but countermarked "Keighley G. R." Rare.

Birmingham and Swansea.

796. *O*: A lion regardant, within a double circle, holding a shield bearing the rose, thistle, and shamrock. "Birmingham and Swansea 1812."
R: A rose-bud. "Copper Token One Penny." Four dots dividing the upper from the lower part of the legend.
E: Milled. (*Plate* T. No. 5.)

797. *O*: "One Penny" within a double circle. "Birmingham And Swansea."
R: "Token 1811" within a double circle. "Rose Copper Company." An ornament below.
E: Milled. (*Plate* T. No. 7.)

798. The same, but countermarked "Bradford Workhouse."

799. As last, but the "T" in "Token" commences at the letter "C" in "Copper," whereas the former was between the "E" and "C."

Birmingham and Warwickshire.

1811.

800. *O*: "One Penny" within a double circle. Legend, "Birmingham & Warwickshire." An ornament below.
R: "Token 1811" within a double circle. Legend, "Birmingham Flint Copper Company." An ornament below.
E: Milled to right. (*Plate* T. No. 8.)

801. As last, but *E*: Milled to left.

802. As last, but *E*: Engrailed.

1812.

803. *O*: A large crown within a circle. "Birmingham & Warwickshire."
R: "One Penny Token 1812" within a circle. Legend "For General Circulation." A small ornament under.
E: Milled. (*Plate* P. No. 8.)

Pennies.

804. As last, but on a thinner flan, and only thirteen jewels on the rim of the crown, instead of fifteen, as on last.

805. As last, but *E*: Fine milled.

806. As last, but *E*: Plain.

This is also on a thin flan, of finer workmanship, and scarce. There are other variations of die, but too minute for special description.

Coventry.

807. *O*: Bust, full face. "Philemon Holland. M.D. Died 1636 Aged 85."
R: View of interior of school. "Free School Coventry."
E: "Penny Token Payable By E. W. Percy Coventry x." Very rare. (*Plate* F. No. 8.)

808. The same, in silver. Extra rare, only six impressions struck.

809. *O*: Similar, but slightly different bust, there being nine buttons instead of eight in centre of coat. Legend above reads "Philemon Hollond," and none below bust. Tin. (*Plate* B. No. 3.)

810. *O*: Bust, &c., as 807.
R: A similar design to 807, but two boys detected by the schoolmaster playing at "ring" or marbles; a stick and cape on the floor. "Free School Coventry" omitted from Ex., and date, "1801," substituted.
E: The same as 807. Extra rare, only six impressions were struck, when the die broke. (*Plate* E. No. 10.)

811. *O*: Bust, &c., as last.
R: An open book, resting against two others, lettered "Britannia Cyropædia." The first page of the open book is inscribed "With one Sole Pen I wrote this Book Made of a gray Goose Quill"; and on the other, "A Pen it was when I it took A Pen I leave it Still." By the book is an inkstand with a quill pen in it. "1801. I.G.H"
E: As 807. Extra rare. The dies were destroyed. (*Plate* E. No. 7.)

812. The same, in tin, but without legends, or inscription on open book.
E: Plain. Only four impressions struck. (*Plate* B. No. 8.) In Mr. Pratt's cabinet.

Philemon Holland was appointed, in 1608, usher of the Free School, in 1612 presented with the freedom of the city, and master in 1628. Holland was the first translator of Camden, and the "Romanes Histories" MS. he claimed to have written throughout with one pen. "A monumental pen," says Fretton, "which he solemnly kept, and which ultimately was enclosed in silver by a lady of his acquaintance."

The tokens were struck in Birmingham, and engraved by Hancock.

Pennies.

813. *O*: View of a church. Ex., "St. Michael's Church," and in small letters, "Wyon."

R: Interior. Ex., "The Chancel," and, in minute letters, "Wyon," on the base line.

E: "Coventry Token." Rare. (*Plates* E. No. 1 and F. No. 5.)

814. As last, but *E*: Plain. Rare.

815. As last, but in silver. Very rare.

816. *O*: "Golden Cross & Freemason's Inn," between two ornaments. "Andrew Sumner. Hay Lane. Coventry."

R: Masonic devices, surrounded by a serpent, an eye radiated above, and an outer beaded circle. In minute letters below, "E Cottrill St. Paul's Birm."

E: Milled. Brass. Scarce.

Wyken Colliery.

817. *O*: "Wykin Colliery. Warwickshire." And date "MDCCCXIX." in a straight line through the centre of the field.

R: On a tablet in centre, "Waste Not: Want Not." To right Halliday. F."; to left "Whitwell. D." A bee above; "Shop Ticket" below. Very rare. (*Plates* P. No 4 and Q. No. 8.)

818. *O*: As last, but "No. II." indented under date.

R: As last, but a small circle over "Shop Ticket." In Mr. Macmillan's cabinet.

Thomas Halliday, the maker of this piece, commenced business early in the century, and his establishment was in Newhall Street. Peter Wyon worked for him after he left Boulton's, and it was at Halliday's that William Wyon learned his trade under his father.

Perry Barr.

Although Perry Barr is in Staffordshire, its close proximity to Birmingham, the sensational trial and execution of William Booth, the celebrated forger, and the favour with which his token is held by Warwickshire Numismatists, are irresistible factors in favour of its inclusion at the end of the Nineteenth Century Penny series.

819. *O*: A wheat sheaf within a double circle. "Payable By Wm. Booth Perry Barr."

R: "Penny Token" within a double circle. "Staffordshire 1811," surrounded by a circle of dots, and two ornaments on either side of date.

E: Plain. Very rare. (*Plate* R. No. 10.)

820. The same as last, but a skilful fraud on the forger's art. The copy can be detected by noticing that the two stops in "W$^{m}_{.}$" are

much larger and more square than round. The die has failed towards the top of the first upright stem to right. The centre of wheat sheaf is directly under "By," whereas on the genuine piece it is under "Y" only, and the limbs of the "H" in "Booth" are not quite parallel. On the reverse, the top of "Y" in "Penny" points direct to the "I" in "Staffordshire," whereas in the original it is slightly to the left of it. The figures of date are thicker, and the absence of the flaw over "N" in "Token" sufficiently identify this clever imitation. There are other proofs of its spurious production, but these, no doubt, will be, to the collector, a sufficient test. This copy is of very fine workmanship. (*Plate* R. No. 7.)

William Booth, "near to the House of Queslet," it is said, struck the Perry Barr token as a cover for his forgeries, for which he was found guilty and executed at Stafford, on August 15, 1812.

It may be of interest to know that, when Booth was arrested, a specimen of this token was found in the farmhouse at Perry Barr, and handed to the late Mr. Hamper, a Magistrate of Warwickshire.

HALFPENNIES.

ATHERSTONE.

Chetwynd.

821. *O*: Bust to right, "Sir George Chetwynd Baronet. 1842." In small letters under the bust, "Halliday."

R: Shield of arms (Chetwynd's). "Grendon Halfpenny" with motto on a riband below:—"Quod Deus Vult Fiet." Rare. (*Plate* L. No. 6.)

E: "Payable At Grendon Hall." Rare.

822. As last, *E*: plain. Rare.

823. The same in silver. Unique, and in Mr. Norman's cabinet.

Sir George Chetwynd has been appropriately termed "The Prince of token collectors." The Chetwynd Collection was rich in rarities, and fine impressions of the 18th Century series. It had taken years of patient labour to form, and was dispersed at Messrs. Christie, Manson and Wood's on September 30th, 1872, and three following days.

Sir George Chetwynd was born July 23rd, 1783, was High Sheriff of Warwick in 1830, and died May 4th, 1850.

(See also Note No. 731.)

Birmingham and Swansea.

824. *O*: "Birmingham And Swansea" Within a double circle "Half Penny"

R: Within a double circle, "Token 1811." Legend, "Rose Copper Company." An ornament below.

E: Milled.

Halfpennies.

825. *O*: As last, but top of "H" in "Half" to centre of "G" in "Birmingham."
R: As last, but top of "T" in centre to top of "E" in "Rose."
E: Milled.

826. Similar to last, top of "T" points just below "C" in "Copper."

827. *O*: As before, but top of "H" in "Half" points to second limb of "H" in "Birmingham."
R: Token 1811, &c., with top of "T" in centre to top of "E" in "Rose."
E: Milled.

828. *O*: As before, but "Half" in centre in line with "N" in "Birmingham."
R: As before, but top of "T" in centre in line with "E" in "Rose."
E: Milled. (*Plate* R. No. 11.)

829. As before, but the top of "T" points to space between "E" and "C."
E: Plain

BIRMINGHAM.

Aston.

830. *O*: Bust to left. "Charles H. Aston Merchant & Manufacturer. Birmingham Eng: & St. Paul De Loanda."
R: Elephant and hog under a palm tree, a bird hovering over each animal. "Trust In God & Do The Right." Ex., "Central Africa."
E: Milled. Brass.

831. As last, in tin. *E*: plain. (*Plate* J, No. 13.)

Baker.

832. *O*: A hat in centre. "Baker's Celebrated Mart, 94 Snow Hill, Birmingham." On side of the hat, "Estab^{d} A.D. 1828."
R: A building and trees. "The Crystal Palace For The World's Show In London 1851." Under the building, "Heaton Birm." (*Plate* R. No. 1.)

Beddington.

833. *O*: "Jno. Beddington. Manufacturer of Measuring Tapes &c. 40 Digbeth Birmingham."
R: "Mathematical & measuring instruments," and inscribed around a measuring tape "Self Acting." Legend, "Mathematical Instruments Land Chains &c."
E: Milled. Brass.

Halfpennies.

Campbell.

834. *O*: "W. Campbell & Co Patent Wrought Nail Works Selly Oak Birmingham" In the centre, divided by ornaments, "Established 1860."

R: A cock over a shield, on which is inscribed "You May Bend But Cannot Break Me." Under the shield, "Trade Mark."

835. The same, in brass.

Centenary Buildings Tokens.

The New City Arms, Crest, and Motto are: SUPPORTERS—A man, habited as a smith, holding in the dexter hand a hammer resting on an anvil; and on the sinister side a female figure, vested argent wreathed round the temples, with laurel vert tied by a riband gules, holding in the dexter hand, resting on the shield, a book; also gules, and in the sinister a painter's palette, or with two brushes.

ARMS—Quarterly: first and fourth azure, a band of five lozenges, or second and third per pale indented of the last, and gules over all, fesse ermine thereon. A dexter arm embowed of the second, and for the crest; on the wreath of the colours a mural crown, issuant therefrom a dexter arm embowed, the hand holding a hammer. Motto: "Forward."

836. *O*: The city arms. "The New Birmingham Tokens." Ex., the motto of Birmingham:—"Forward." On a riband below, "1893."

R: A view of a building, "The Town Hall." Ex., "D. & M." A scroll on either side. (*Plate* T. No. 2.)

837. The same, in brass.

838. The same, in tin.

This obverse has also the accompanying reverses:—

839. *R*: View of buildings, "Council House & Art Gallery," in three lines, above the building. Ex., as last.

840. The same, in brass.

841. The same, in tin.

842. *R*: View of a building, "The New Post Office." Ex., as last.

843. The same, in brass.

844. The same, in tin.

845. *R*: View of a building, "Assize Court." Ex., as last.

846. The same, in brass.

847. The same, in tin.

848. *R*: View of a building, "Aston Hall." Ex., as last.

849. The same, in brass.

850. The same, in tin. (*Plate* J. No. 14.)

Halfpennies.

851. *R*: View of buildings, The Mason College, Reference Library, and the Chamberlain Memorial. Legend, "Mason College." Ex., as last.

852. The same, in brass.

853. The same, in tin.

854. *R*: View of a building, "School of Art." Ex., as last.

855. The same, in brass.

856. The same, in tin.

857. *R*: View of a building, "School Board Offices." Ex., as last.

858. The same, in brass.

859. The same, in tin.

860. *O*: Similar to the former, but dated "1894," and the hammer is in different position with the anvil, the implement lying across in front touching the foot of the male figure. No flaw running round the legend as in the previous one.

R: View of a building, "Midland Institute." Ex., as last.

861. The same, in brass.

862. The same, in tin.

863. *O*: As last.

R: View of a building; "High School For Girls."

864. The same, in brass.

865. The same, in tin.

866. *R*: View of a building, "Grammar School." Ex., as last. A large flaw to the right of the building, in consequence of which the die was rejected. Only five struck; one unbronzed.

R: As last, without the flaw, "Free Grammar School". On the base line of the building the manufacturer's initials, "J.A.R.," in minute letters.

867. The same, in brass.

868. The same, in tin.

869. *R*: View of a building, "St. Martin's Church." "J. A. R." on the base line. Ex., as last.

870. The same, in brass.

871. The same, in tin.

872. *R*: A statue, "Josephus Priestley." On the pedestal, "Priestley." To the left, "D. & M."

873. The same, in brass.

874. The same, in tin. (*Plate* J. No. 2.)

875. As last, but with fine corded border. Unbronzed proof.

876. *R*: View of a building. "The New General Hospital." Ex., "D. & M."

877. The same, in brass.

Halfpennies.

878. The same in tin.

879. *R*: "The Queen's College." Ex., as last.

880. The same, in brass.

881. The same, in tin.

882 to 895. Representing other Public Buildings, will be issued in due course.

The elevation of Birmingham to the rank of a city, the centenary of Kempson's "Building Tokens," and the publication of an original work on "The Token Coinage of Warwickshire," mark an appropriate period for the issue of a new series of City pieces. When complete, these will form a fitting sequence to those of a century ago, and serve to show the advance in the style of architecture between the two epochs. There will be fifty-one sets in bronze, three in brass, and three in tin.

Dakin & Co.

896. *O:* A Canister crowned and inscribed "Dakin & Compy." Legend, "The finest flavour'd Tea. The Best And Cheapest Tea And The Cheapest and Best Teas, Are At The Golden Canister, Tea Warehouse."

R: A Chinaman, with a cup and saucer in his right hand, squatted between a pagoda and a canister resting on a chest of tea. "Dakin & Co., Centre Of The Market, Birmingham." (*Plate* T. No. 1.)

897. As last, in brass. Eng., Ingram.

898. *O:* As last.

R: View of Church and Houses. Ex., "1831." Rare. (*Plate* Q. No. 6.)

899. *O:* As reverse last.

R: Bust to left. "Victoria 5th- October 1857." Under the bust, "W. J. T." Rare.

Ellingworth.

900. *O*: "C. Ellingworth Watch Maker. No. 4 Snow Hill." A Star dividing the legend.

R: A watch face. "No. 4 Snow Hill." Brass. (*Plate* O. No. 14.)

Finderer.

901. *O:* Watch in centre. "T. Finderer 59 Dale End Birmingham."

R: "Watch & Clock Manufacturer. Hiron F."

Griffin.

902. *O:* Two griffins supporting fire whereon is a pot. "Smelting" above, "Quality Test" below, "Trade Mark Registered." Legend, "E. F. Griffin & Co. 82 Spencer St. Birmingham."

Halfpennies.

R: "Pure Refined Copper For Alloying Gold" in centre. Legend, "Gold Plate Wire And Tube Works."

Hancock.

903. *O:* Bust to right, with wig. "Sir Original." In small letters, to right of bust, "I.G.H."

R: "This Is My Work Iohn Gregory Hancock Aged 7 Years 1800" Ex., "Industry Produseth Wealth." Rare. (*Plate* A. No. 3.)

904. As last, in brass. Extra rare.

905. *O:* Bust to left, W. Shake speare. I. G. Hancock Aged 7 y's."

R: As last. Rare.

906. As last, in brass. Extra rare. (*Plate* M. No. 1.)

Harrold & Co.

907. *O:* "Charles Harrold & Co. Late Joseph Lane and Son. 2 St. Pauls Sq. Birmingham."

R: "Refined Australian Copper For Alloying Gold."

Hazlewood School.

908. *O*: Front elevation of building. Ex., "Hazlewood 1822."

R: "Parto Fruuntur 1000." A scroll under with figures indented.

909. *O*: As last.

R: Multa Tulit Fecitque Puer." Figures punched on a tablet and an ornament under.

910. *O*: "Hazlewood 1821."

R: "100" in centre, and a floral scroll. Legend, "Persever and Excel."

911. *O*: "Hazlewood." In centre "10."

R: "No Effort Is Lost."

912. *O*: "Hazlewood." In centre, "5"

R: As last.

The two latter are on smaller flans.

The Hazlewood School was founded, in 1819, by Thomas Wright Hill, assisted by his son Rowland (afterwards the celebrated Sir Rowland Hill). Thomas Wright Hill was in early life a brassfounder's apprentice, and a teacher at the New Meeting Sunday Schools, under Dr. Priestley. He first set up a school at Hill Top, then a suburb of Birmingham, situate at the top of Gough Street. It made rapid progress, and at the date above mentioned was removed to Hazelwood, Hagley Road. Hazelwood School was famous among educational and social reformers, and was visited by Jeremy Bentham. Thos. Wright Hill left four sons besides the eminent Postmaster-General. One, Matthew Davenport Hill, was Recorder of Birmingham; the others achieved distinction.

Heaton.

913. *O:* Birmingham Arms and Motto. Legend, "The Mint Birmingham." Pentagonal stars at sides.

R: "Ralph Heaton & Sons Coiners" in an outer circle. Stars on each side of "Coiners." Inner circle blank. Bronze. (*Plate* N. No. 13.)

914. As last, but the inner circle of the reverse is inscribed "To The English & Foreign Governments."

915. *O*: The arms, crest, and motto of the city, "The Mint, Birmingham, Limited."

R: In the outer circle, "Coiners To The English & Foreign Governments." Inner circle, "Formerly Ralph Heaton & Sons."

916. As last, but *E*: Milled.

Hepworth.

917. *O*: "Hepworth 41 New Street Birmingham."

R: A fleece suspended, "Midland, Woollen Emporium."

E: Milled. Brass. (*Plate* Q. No. 9.)

Hill.

918. *O*: "16 of these will buy an oz. of Tea at H. Hill's 1 & 2 Newhall Hill Birmingham"

R: Bust to left, "Victoria Queen of Great Britain." Below the bust, "P & Co."

E: Milled. Brass.

Hiron.

919. *O*: Arms of Birmingham and London, between Rose, Thistle and Shamrock. "S. Hiron 10 St. Martin's Ct. London & 52 St. Pauls Sqr. Birmingham."

R: "Die Sinker Seal Engraver Medallist. Manufacturers of Metallic Address Tokens Labels &c."

E: Milled.

920. *O*: Shield of arms and crest, supported by Faith, Hope and Charity, with an eye radiating upon it. "S. Hiron, 52 St. Pauls Sqr. Birm." Under the arms, "Medallist."

R: An embossing machine. "Manufacturers of the Improved Embossing Presses With Dies Complete."

E: Milled. Brass.

Holland.

921. *O*: Gun and Pistol. "Hy. Holland 21 Steelhouse Lane, Birmingham."

R: "Manufacturer of Guns. Rifles Air Guns Pistols &c."

E: Milled. Brass.

Halfpennies.

Jones's Love Tokens.

VILE LOVE.

922. *O*: "Amor Vile". Winged Love standing to right on a fancy car drawn by two snails on wavy water; Cupid holding the reins with both hands, a quiver under his left arm. Legend in Ex., "Pantechnetheca."

R: "La Vita Istessa E Un Giuoco" (Its life is a game). Love with quiver, and Hymen, with torch, throwing dice. Ex., "Charles Jones." (*Plates* I. No. 10, and P. No. 10.)

CHANGEABLE LOVE.

923. *O*: "Amor Volubile". Winged Love to right, on a shell drawn by two butterflies; Cupid holding an arrow. Ex., as last.

R: As last. (*Plate* I. No. 11.)

NOBLE LOVE.

924. *O*: "Amor Nobile". Winged Love to left, on a raft drawn by two hippocamps. Cupid with reins. Ex., as last.

R: As last. (*Plate* I. No. 12.)

POETIC LOVE.

925. "Amor Poetico". Winged Love standing to right, in biga drawn by two swans; Cupid with reins in left hand, and with the right a reed; a quiver is slung over his back. Ex., "Pantechnetheca."

R: As last. (*Plate* I. No. 13.)

SLOW LOVE.

926. "Amor Lento". Winged Love to right, on a shell drawn by two tortoises; Cupid holding a spear. Ex., as last.

R: As last. (*Plate* I. No. 14.)

FURIOUS LOVE.

927. *O*: "Amor Furioso". Winged Love to left, in a tub drawn by two serpents; Cupid holds a palm in left hand. Ex., as last.

R: As last. (*Plate* I. No. 15.)

These six tokens are rare. Jones carried on business in New Street, where is now the Warwick House. He also issued a medal, which is now rare. On the *O*: is "Repository Of All The Arts", and a view of a building of noble proportions, once well known as the "Pantechnetheca." There are eight Corinthian pillars on the ground plan, supporting a like number above. Standing on pedestals, over the latter, are six figures symbolical of the Arts; the two outer pedestals bearing each a large vase. Over the figures "ΠΑΝΤΕΧΝΗΘΗΚΗ." The ground floor is a shop, and on the name plate over the windows, "Gold And Silver Plate — Jones — Bronzes Coins Medals." Under the building, "Charles Jones Birmingham." *R*: No legend, but the

engraver's name, "Faulkner. F." appears in minute letters in the exergue. Standing on a broad base is a robed female figure with a laurel branch in her right hand, and hanging from her left wrist a chaplet of beads with a cross. On either side are robed female figures in a floating attitude, in the act of crowning the centre fiugre with a wreath. To the right stands a sacrificial vessel, and on the left a vase.

Kendall.

928. *O*: A Cat. "T. W. Ingram Birm." in small letters under. "Kendall & Son at the Civet Cat Foregate Street Worcester, & Bull Ring Birmingham, Manufacturers & Importers of Perfumes."

R: "French Fancy Articles, Artificial Flowers. Beads Fans Jewellery Fancy Cutlery Bracelets &c. Of The Most Novel Patterns. Italian. German. French & English Toys &c. Manufactory 21 Lombard St. Deritend Near Birmingham."

929. The same, in brass. (*Plate* T. No. 3.)

Kennedy.

930. Bust to left (Geo. IV.) "Kennedy Manufacturers."

R: Crowned Shield of Arms. "Stage Jeweller and Sword Cutler No. 3 Loveday St. Birm."

E: Milled. Brass. (*Plate* S. No. 8.)

Lane.

931. *O*: "Joseph Lane and Son Bullion Dealers & Refiners. 3 Great Charles St. Birmingham."

R: "Refined Australian Copper. For alloying Gold."

Midland Joint Stock Fish Company.

932. *O*: "The Midland Joint Stock Fish Company x Established in Birmingham 1838."

R: "SIX" in large letters.

Nutter.

933. *O*: "Nutter 91 High Street Top Of The Market Place 3 Doors Below New Street Birmingham." Ornamental brackets on each side.

R: In an inner circle a Chinaman at stern, and scoop laden with tea, below in minute letters, "T. W. Ingram." In the outer circle, "Tea Dealer And Coffee Roaster Wholesale And Retail. Trial Is The Only Proof." Five small ornaments under the inner circle. (*Plate* S. No. 6.)

934. As last, in brass.

Halfpennies.

Palmer.

935. *O*: "W. & B. Palmer No. 8 Spiceal St. Bull Ring Birmingham." A rose-bud between "Bull Ring" and "Birmingham."
R: "Ham & Bacon Curers Wholesale and Retail Fresh Pork And Their Celebrated Sausages &c. Daily." Brass.

Omnibus.

936. *O*: "Swan Hotel Birmingham." Within a circle, "George Hotel x Litchfield x."
R: "Litchfield & Birmingham 8 A.M. Tariff Omnibus 4 P.M." Below, in small letters, "Hiron F."
E: Milled. Brass.

Royd.

937. *O*: A pair of trousers. "Royd's Fashionable 10/6 21/-." A pair of trousers dividing the figures. "Constitution Hill Birmingham."
R: "Go To Royd's For Your Fashionable Clothing The Cheapest House in Birmingham."
E: Milled. Brass.

Rodgers.

938. *O*: A large mill with tall chimney, "John Rodgers & Son 39 and 40 Chiswell Street, London." Under the building, "Manufactory Broad Street Birmingham."
R: "Clothing, Hosiery, &c. Established 1808." In five lines in centre, "Every Artlcle Sold At Wholesale Price." (*Plate* N. No. 12.)

Rodgers and Son were also makers of elastic web, an old Birmingham industry, and patentees of spring hooks, lever buckles, &c. The correct address was 2 Islington, which formerly was just above St. Martin's Place in Broad Street.

Sames.

939. *O*: "No—— J. Sames. 5 & 6 Suffolk St. Birmingham."
E: "Maker & Repairer Of All Kinds Of Musical Instruments."
E: Milled. Brass.

These are sometimes found with figures punched on blank after "No."

Smith.

940. *O*: "1/-" in centre. "W. C. Smith Fruit Salesman 33 Bull Street Birmingham." Pentagonal stars at sides.
R: Blank. Brass.

Halfpennies.

Town Hall.

941. *O*: The Town Hall. "Birmingham Town Hall Length 166 feet. Width 104 Feet Height 83 Ft."
R: Interior of the Hall. "First Musical Festival 1834."

Vickerstaff.

942. *O*: "J. Vickerstaffe Bell St. Fish Market Birmingham."
R: "1/-" within a beaded circle. "x Fish Salesman x." Brass.

Walker.

943. *O*: "William Walker Hat Manufacturer Birmingham."
R: A Hat. "75 High St. Birmingham." Brass. (*Plate* R. No. 3.)

Weldon.

944. *O*: "J. Weldon 69 Bull St. Birmingham. Shirts. Stocks. Gloves &c."
R: "The Best & Cheapest House For Gentlemen's Clothing."
E: Milled. Brass.

Wilcox.

945. *O*: A hat. "Try Wilcox's noted 5/6 6/6 7/6 & 10/6."
R: A hat. "Midland Counties Paris Warehouse 60 High St. Birmingham."
E: Milled. Brass. (*Plate* S. No. 9.)

Wilders.

946. *O*: A small hat and cap. "R. J. Wilder Hatter, 99 High Street, Bull Ring Birmingham Purchasers Producing This Check Will be Allowed 5 Per Cent Discount."
R: Busts to right and left in beaded ovals. "In Commemoration Of The Marriage Of H.R.H. The Prince Of Wales March 10th, 1863, & H.R.H. The Princess Of Denmark." Brass.

Brailes, near Shipston on Stour.

947. *O*: A chaff-cutting machine. "Patent Guillotine Chaff Engine, 1850."
R: "J. Gillett Manufacturer Brailes Near Shipston On Stour Warwickshire." Rare. (*Plate* D. No. 7.)

Coventry.

948. *O*: A blue coat boy in centre, standing with cap in hand. "Taylor Cow Lane Coventry."
R: "D. Lowe Masshouse Lane Birm. Die Sinker Letter Cutter."

949. *O*: Shield in centre, inscribed, "D. & L Coventry Music Hall."
R: "Pit 2d. Returned For Refreshment." A small ornament under.
E: Milled. Brass.

950. *O*: The arms of Coventry. "x Coventry Show Fair x Established 1677."
R: A female seated on horseback and Peeping Tom at window. "Lady Godiva." Brass.

951. *O*: Bust to right. "George III DI FD Grati."
R: Shield of arms and crown above "Maker Ford Street Coventry 1866." Dots between each letter of the legend.

Warwick.

952. *O*: "Mann Castle Hotel. Warwick."
R: Within a circle, "Check 3d." In the outer circle, "Pope & Co. Die. Coin & Press Works St. Paul's Sqr. Birm." Brass.

FARTHINGS.

BIRMINGHAM.

Alridge.

953. *O*: "H. Alridge Coin & Check Maker Edward St. Parade Birmingham."
R: Bust to right, "H.R.H. Prince Arthur."
E: Milled. Brass.

Aston.

954. *O*: Bust to left, "Charles H. Aston Merchant & Manufacturer, Birmingham Eng: & S. Paul De Loanda."
R: An elephant and hog under a palm tree, a bird hovering over each animal. "Trust In God & Do The Right." Ex., "Central Africa."
E: Milled. Brass.

Blackham Bros.

955. *O*: "Blackham Bros. Tea Dealers 1 Hockley Corner of Vyse St."
R: Bust to left, "Victoria Queen Of Great Britain."

Farthings.

Blackwell.

956. *O*: "J. Blackwell Grocer 84 Snow Hill Birmingham."
R: Bust to left, "Victoria Queen Of Great Britain."

Boddington.

957. *O*: Britannia seated to right. "Mary Boddington & Sons Birmingham."
R: "Britannia Flour Mills 1819." Within an inner circle, "One Hour."

Chaplain.

958. *O*: In the centre, "British Wines 1/- Per Pint." Legend, "J Chaplain Grocer 96 Gt. Hampton St."
R: Bust to left, "Victoria Queen Of Great Britain 1852."

Cottrill.

959. *O*: Bust (Queen Victoria) to left, "Edwin Cottrill St. Paul's Birmm."
R: "Address Medals, Checks and Labels. Copying Embossing and Self Inking Presses."
E: Milled.

960. *O*: "Copying And Embossing Presses E. Cottrill Machinist & Die Sinker 32 St. Paul's Sqr. Birmingham."
R: "Cottrill's Embossing Press & Die complete 12/6 — Medals — Like This Cheaper Than Cards."

961. *O*: A star above, and below "Cottrill F. Birm." An ornament under.
R: As obverse.
E: Milled. Brass.

Fox.

962. *O*: "Wm Fox's Card Wire Warranted Of Best Quality Birmingham."
R: "Manufacturers of Every Description of Brass. Copper Iron & Steel Wire."
E: Milled. Brass.

Gargory.

963. *O*: "41 Bull St." In a circle, "J. Gargory Birmingham."
R: A pair of spectacles. "Distinct vision."

964. The same, in brass.

965. *O*: "J. Gargory optician 5 Bull St. Birm."
R: As last.

966. As last, but letters and spectacles smaller. Brass.

967. *O*: "41" in centre; J. Gargory Bull St. Birm."
R: A pair of spectacles, &c. Brass.

Farthings.

Goodwin.

968. *O*: "S. Goodwin 56-High Street Birmingham."
R: "Wholesale & Retail Grocer Tea Dealer &c."

Graham.

969. *O*: A pair of scales, above a chest labelled "Fine Tea.' Legend, "Wm Graham x Barker St. Lozells."
R: "Genuine Tea Coffee and Spice Warehouse."

Great Western Portrait Rooms.

970. *O*: In an inner circle a flag labelled "70." Under, "Bull St. Birmingham. Observe Flag Top Of House." In an outer circle, "Great Western Portrait Rooms."
R: "Portrait And Frame Complete For One Shilling."

971. Same, in brass. *E*: Milled.

Grove.

972. *O*: A female sitting on a bale, holding a pair of scales and a cornucopia. "H. & C. Grove Tea Dealers."
R: A tea urn. "9 Dale End Birmingham 1836." (*Plate* Q. No. 11.) Also with milled edge.

Hadduck.

973. *O*: Bust to left (Chinaman). "Chas Hadduck Ashted Row."
R: A canister, on which is inscribed, "Fine Tea." Legend, "Dealer In Tea Coffee & Provisions."

Hallam.

974. *O*: "Charles Hallam Grocer & Tea Dealer Birmingham."
R: Justice standing between a cask and tea chests. "Industry & Temperance Are The Best - Politicians."

Hand.

975. *O*: A wheat sheaf. "F. Hand's Genuine Flour Warehouse."
R: A cottage loaf, "49" on each side "Snow Hill Bakery."

Hands and Bach.

976. *O*: "Hands & Bach 42 Snow Hill Birmn."
R: A wheat sheaf. "Comme Dieu Nous Donne." (Also in brass.)

Hayward, W.

977. *O*: Surrounded by a border of laurel. "W. Hayward Hatter 66 Smallbrook St. Birmingham." An ornament over "Hatter."
R: "W. Hayward Is Still The Hatter Birmingham." An ornament over "Birmingham."

Farthings.

Hayward, W. H.

978 *O*: "W. H. Hayward 66 Smallbrook St. Birmingham," within a wreath of leaves.
R: "W. H. Hayward Is Still The Hatter Birmingham."

Heaton.

979. *O*: "Ralph Heaton & Son General Coiners Birmingham."
R: A counter between an oak and laurel branch; a cross above; below, "1851."

Hinde's.

980. *O*: Female bust to left in profile. "Hinde's." "The Very Brush." Below, "Patented."
R: "Hinde's The Very Brush. All Pure Bristles."
E: Milled. Brass.

Hill.

981. *O*: "£.001 T. Hill. Birmingham 1803."
R: "Preserve & Excel." Sprigs above.
982. The same as last, but dated "1810."

Hipwood.

983 *O*: "J. Hipwood Grocer And Provision Dealer 34 Mount Street."
R: Hands united over a wheat sheaf. "Old Union Mill Warehouse." (*Plate* O. No. 15.)
984. *O*: As last.
R: Hands united, and the wheat sheaf omitted. "Old Union Mill Flour & Bread Warehouse." Both scarce.

Jarrett.

985. *O*: "George Jarrett Grocer & Provision Dealer 51 Aston Rd. Birmingham."
R: Bust to left. "Victoria Queen Of Great Brit."

Jeffery.

986. *O*: A canister. "Alexander Jeffery's Canister Tea Warehouse 96 Great Hampton Street."
R: A coffee mill. "Alexander Jefferys Tea & Coffee Merchant 96 Great Hampton Street."
987. The same, in brass.
988. *O*: As last.
R: A coffee roaster. "Family Grocer Tea Dealer & Coffee Roaster."

Farthings.

Jones.

989. *O*: "W. B. Jones Grocer Howard St." Two quatrefoils.
R: Bust to left. "Victoria Queen of Great Britain 1852."

990. *O*: "W. B. Jones Hampton St. Howard St."
R: As last.

Kemp, E.

991. *O*: "Edmund Kemp Druggist Grocer etc. No. 2 Newhall St., Birmingham."
R: Bust to left (Queen Victoria), "Mappin Truss Maker 61 Newhall St. Birmingham."

Kemp, T.

992. *O*: "T. Kemp Druggist etc. 216 Ashted Row & 1 Ann St. Birmingham."
R: As last.

King.

993. *O*: Bust to left (Chinaman). "Saml King 1838."
R: A pair of scales over a chest labelled "Fine Tea." Legend, "Grocer & Tea Dealer Dale End."

Mappin.

994. *O*: Bust to left (Queen Victoria). "Mappin, Truss Maker 61 Newhall St. Birmingham."
R: "Mappin Truss Maker 61 Newhall St. Birmingham."
(Also with milled edge.)

995. *O*: As last.
R: "John Mappin Surgical & Deformity Instrument Maker 88 Newhall St. B-ham." Brass. (Also with milled edge.)

996. *O*: An artificial leg and an elastic stocking. "ABCDE." "Trusses Belts Bandages &c. address 88 Newhall St. Having No Other In Birm$^{m.}$"
R: As last.
E: Milled. Brass. (Also in copper.)

997. *O*: "Mappin + Truss Maker + "
R: A truss. '61 Newhall St. Birmingham."

998. *O*: Bust to left, &c.
R: Mappin's Superior Cutlery Warranted."
E: Milled. Brass.

Farthings.

Martin.

999. *O*: "E. M. Martin Tea Dealer 16 Dale End."
R: A pair of scales and tea canister labelled "Fine Tea." "For The Convenience of Trade. 1841."

May.

1000. *O*: "Buy your Hats & Caps Of May 4 Smallbrook St. B'ham As You Will Get Better Value Than Anywhere Else."
R: Bust to left, "H.M.G.M. Queen Victoria 1872."
E: Milled. Brass.

Myers.

1001. *O*: "Maurice Myers 109 Dale End The Cheapest Tobacco & Cigar Warehouse In England."
R: Bust to left, "Queen Victoria H.M.G.M."
E: Milled. Brass.

Pope.

1002. *O*: "T. Pope & Co — The Improved Coin & Press Makers 66 St. Paul's Sqr Birmingham."
R: A large building, "Exhibition Palace London 1851."

Reeves.

1003. *O*: "W. B. Reeves Hatter Birmingham."
R: Bust to left, "H.M.G.M. Queen Victoria 1867."
E: Milled. Brass.

Richards.

1004. *O*: "M. Richards, Tea, Coffee & Provision Merchant 7½ Church St. Birmingham."
R: Bust to left, "Victoria Queen Of Great Britain 1852."

Scott.

1005. *O*: "James Scott Tea Dealer 105 Steelhouse Lane."
R: A cask, tea chest, and sugar loaf. Rose, thistles and shamrocks above.

Seekings.

1006. *O*: "J. R. Seekings Hagley *Rw* Edgbaston."
R: Scales and tea chest. The chest labelled, "Fine Tea." Legend, "Tea Dealer & Coffee Roaster 1828."

Farthings.

Sefton.

1007. *O*: "John Sefton Grocer Gt. Hampton St."
R: Bust to left, "Victoria Queen Of Great Britain 1852."

1008. *O*: Bust to left (a Chinaman), "John Sefton Corner of Hall St. Gt. Hampton Street."
R: A tea chest, whereon is a man smoking a pipe and sitting under a tree. "Family Grocer Tea Dealer, And Importer."

Sill Brothers.

1009. *O*: "Sill Brothers Grocers & Tea Dealer — Cheapside Moseley Road, Birmingham."
R: Bust to left, "Victoria Queen of Gt. Britain."

Simpson.

1010. *O*: "E. Simpson Grocer & Tea Dealer 73 & 74 Islington Birmingham."
R: Bust to left (Queen Victoria).

Smith.

1011. *O*: "Wm Smith Engraver Letter Cutter and Die Sinker New Meeting St. Birming$^{m.}$" In seven lines.
R: Bust to left, "Victoria Queen Of Great Britain Empress Of India"; under the bust, "1878." Brass.

Steadman.

1012. *O*: A Highlander taking snuff and an Indian smoking. Between the figures a cask labelled, "Tobacco Snuff & Cigar Dealer." Legend, "G. Steadman 9 Summer Lane x Nr. Snow Hill, Birm$^{m.}$"
R: A Chinaman holding a branch with scroll inscribed, "Teas Genuine As Imported." On the left a palm tree. "G. Steadman 9 Summer Lane Nr. Snow Hill Birm$^{m.}$" (*Plate* Q. No. 12.)

1013. *O*: As last.
R: A garter, crowned. No legend.

Both these pieces are of fine workmanship.

Stokes.

1014. *O*: A chest labelled "Fine Tea." Above the chest a pair of scales. "J. H. Stokes 25 Navigation St. Birmingham."
R: Bust to left (Chinaman). "Grocer. Tea Dealer. & Coffee Roaster."

Farthings.

Sunderland.

1015. *O*: "Sunderlands Photographic Group Studio 67 Bull St. Birm.m Carte de Visite 5/- Per Doz."
R: "Sunderlands (ornament) Children's Photo Studio 67 Bull St. Birm.m (ornament) Carte de Visite 5/- Per Doz."
E: Milled. Brass.

Thomason.

1016. *O*: A building. "Thomason's Manufactory Birmingham."
R: Royal arms and supporters: above, "Honi Soit Qui Mal y Pense. Below, "Dieu et Mon Droit." (*Plate* Q. No. 7.)

Underwood.

1017. *O*: "T. Underwood. Lithographic Draughtsman & Printer Union Passage, Birmingham." At the sides, "Pope & Co. F."
R: View of a building. "Exhibition Palace London 1851." Under the building, "H B"

Walford.

1018. *O*: A cask, labelled "Imported." Legend, "M. Walford 3 Dale End Birm$^{m.}$"
R: A side of bacon. "Home Cured Wholesale Cheese & Ham Warehouse."

STRATFORD-ON-AVON.

1019. *O*: "Mulberry Tree W. Court. Late Owner Of Shakespeares House."
R: Bust of Queen Victoria to left. "Mappin, Truss Maker, 61 Newhall St. Birmingham."

WARWICK.

1020. *O*: "I. M. Taylor Cheap Clothing Establishment."
R: "No 1 Market Square Warwick."

17th CENTURY TOKENS.

Generally the pieces have an inner and outer circle on both Obverse and Reverse, with ribbed or pellet borders. The Inscriptions or Legends are intersected by pentagonal and other stars, or by stops.

ABBREVIATIONS:—C. = Centre. L. = Legend.

ALCESTER.

This must have been a considerable place at the time; standing, with Stratford-on-Avon, fourth in our list of token-issuing towns for the Century. But its previous history had been more important still, as it was a fortified Roman Station on the great Roman Road, *Icknield Street*. It has still many good houses dating from the 16th and 17th centuries. Camden (1586) speaks of it as "a moste famous and antient town," but now "decaied," and "become a small mercate of ware and trade. Howbeit exceeding much frequented for the corne faire there holden."

Halfpenny.

1021. *O*: C., "His Half Peny." L., "Robert. Brooke."
R: C., "R.B." L., "In. Alcester. 1668."

1022. *O*: C., The Grocers' Arms. L., "Thomas Pickerd. His. Hal. Peny."
R: C., "T.E.P." L., "In. Alsester. 1664."

The arms of the Grocers' Company are—"A chevron with nine cloves. or sometimes three cloves only; or one, two, or three sugar loaves."

1023. *O*: C., The Grocers' Arms. L., "Thomas Pickard."
R: C., "His Half. Peny." L., "In Alcester, 1667."

1024. *O*: C., "His Halfe Penny." L., "Iohn. Reinoles. Mercer."
R: C., The Mercers' Arms. L., "Of. Alcester. 1670."

The arms of the Mercers' Company are—"A demi-virgin couped below the shoulders, issuing from clouds, crowned. All within an orle of clouds."

1025. *O*: C., "Half Peny." L., "Stephen. Rovnd. At. Ye. Gray."
R: C., Head of a greyhound. L., "Hounds. Head. In. Alssester."

1026. *O*: C., A crown. L., "Thomas Rovynd."
R: C., "His Half Peny." L., "Of. Alcester. 1670."

1027. *O*: C., A chandler at work. L., "Ann. Wade. Of. Alcester."
R: C., "A. W." L., "Her Halfpeny. 1670."

Halfpennies.

Farthing.

1028. *O*: C., The Drapers' Arms. L., "Matthias. Crabb."
R: C., "M.A.C." L., "Of Alcester."
The arms of the Drapers' Company are—"Three triple crowns resting on clouds radiated in base."

1029. *O*: C., Mortar and pestle. L., "Ioseph. Dewes. of."
R: C., "I. B. D." L., "Allcester, 1654."

1030. *O*: C., The Mercers' Arms. L., "Fvlke. Emes."
R: C., "F. A. E." L., "Alcester. 1657."

1031. *O*: C., A pair of scales. L, "Charles. Iohnson."
R: C., "C I" connected. L., "Of. Alvcesterne."

1032 *O*: C., A fox. L., "William. Reynolds."
R: C., "W.E.R." L., "In Alcester. 1652."

1033. As last, but *R*: L., "Of." and date, "1662."

1034. *O*: C., "I.E.Y." a basket. L., "Iohn. Yarnold."
R: C., "I.E.Y." L., "Of Alcester. 1668."

1035. *O*: C., A jar. L., "Margaret. Yarnoll."
R: C., "M.Y." L., "Of Alcester, 1651."

ATHERSTONE.

This town was built on the border of the old Forest of Arden, and is noted as the last halting-place of Richmond, afterwards Henry VII., who held a council of war here on the night before the battle of Bosworth Field.

Halfpenny.

1036. *O*: C., A swan, and "C.W.A." L., "William. Crispe"
R: C., "His Halfe Peny." L., "In Etherston 1667."

1037. As last, but "E" omitted from the word "Half."

Farthing.

1038. *O*: C., An angel. L., "Katherine. Berry."
R: C., "K.B." L., "At. Atherstone. 1666."

1039. *O*: C., A swan. L., "Will. Crispe. 1667."
R: C., "C.W.A." L., "In Atherstone."

1040. *O*: C., A chandler at work. L., "Rich. Everitt. In."
R: C., "R.E.E." L., "Eaderstone. 1666."

1041. *O*: C., A shovel. "57." L., "Iohn. Power. Baker."
R: C., "I.A.P." L., "In Atherstone."

1042. *O*: C., Grocers' Arms. L., "George Sadler."
R: C., "G.A.S." L., "In. Atherstone. 1667."

Halfpennies.

BARFORD.

A pleasant village, near Warwick, old enough to have been named in Domesday Book, where it is called *Bereford.* Barford Hall was the residence of the late Miss Ryland.

Halfpenny.

1043. *O*: C., The Ironmongers' Arms. L., "Mary. Brine. In."
R: C., "Her Half Peny." L., "Barford. 1667."

The arms of the Ironmongers' Company are—"On a chevron three gads and as many swivels.

1044. *O*: "Will. Cockbill. His. Half. Penny. 1668."
R: "Of. Barford. Neare. Warwick."

BIRMINGHAM.

At the beginning of the period we have under review, this now great City consisted principally of one street, and had about 700 houses and 3,500 inhabitants. It had, however, even then begun the process of its rapid growth. Dr. Langford has discovered 132 ways in which the name of the town has been spelt.

Halfpenny.

1045. *O*: C., The Cutlers' Arms. L., "Iohn. Brington."
R: C., "His. Halfe Peny." L., "In Birmingham."

The arms of the Cutlers' Company are—"Three pairs of swords in saltire—two pairs in chief, one in base. On tokens the device is generally two swords in saltire."

1046. As last, but "Halfe Peny" and date added, "1669."

1047. *O*: C., "His Halfe Peny." L., "William. Bvrberry."
R: C., A Catherine wheel. L., "In Brvmingham."

There is a Burbury Street in Birmingham, leading to the Lozells, or, originally, "Low-cells."

1048. *O*: C., Bust. L, "William. Colmore."
R: C., "His Half. Peny." L, "In Birmingham."

It is conjectured that the issuer of the token was a mercer in the Bull Ring, or his father, William Colmore, who was a Colonel in Cromwell's army. The name is one of the best known in connection with old Birmingham, and the names of William *Col*more the elder, and William *Cole*more the younger, appear in the original Charter of King Edward VI. School, as Governors. The family acquired great wealth, and became landowners on a large scale. Their principal domain and place of residence was afterwards New Hall; the park

extending from what is now Colmore Row to the bottom of Snow Hill. The whole of the once beautiful and rural estate of New Hall has been, within the memory of the oldest now living, always a densely-populated district in the very heart of the town, and the land had increased fabulously in value by the time the leases began to fall in.

1049. *O*: C., The Grocers' Arms. L., "Edward Ensor. 1660."
R: C., "His Half Peny." L., "In. Birmingham."

1050. *O*: C., The Haberdashers' Arms. L., "George. Fentham."
R: C., "His Half Peny." L., "In. Birmingham."

The arms of the Haberdashers' Company are—"Barry nebulée; on a bend a lion passant gardant."

George Fentham was a mercer in the Bull Ring, near to St. Martin's Church. St. Martin's was once hemmed in with buildings of many kinds, in confused order. They were taken down, and the space cleared as at present. George Fentham is noted for his endowments to the Charities of Birmingham and Hampton-in-Arden. He left land for that purpose in Erdington and Birchfield, where his name is perpetuated in Fentham Road. He also left funds for maintaining a few children in the Blue Coat School, who were distinguished by being clothed in *green*.

1051. *O*: C., The Grocers' Arms. L., "In Birmingham."
R: C., "His Half Peny." L., "Edward. Freeman."

Probably a mercer or grocer. There was not very much difference, for both dealt in wares varying greatly in character from those associated with these callings now. Grocers, especially, were originally called *grossers*, or *engrossers*, because of the heterogenous nature of their trade. Tea was then *not* a staple, being a very rare commodity, and in the time of Charles I. sold for 60/- the pound. Freeman was also a name well known in the public life of Birmingham, and is probably commemorated in Freeman Street, which was one of the earliest streets cut when the town began to extend towards Duddeston.

1052. *O*: C., The Ironmongers' Arms. L., "Simon. Heath."
R: C., "His Halfe. Peny." L., "In. Birmingham."

A family of this name resided in Welch End, or Dale End, a century before.

1053. *O*: C., The Grocers' Arms. L., "Edward. Henson. 1666."
R: C., "His Halfe Peny." L., "In Birmingham."

This may be Edward Ensor (see *ante*) with the name misspelt.

1054. *O*: C., The Ironmongers' Arms. L., "Ioseph Hopkins.'
R: C., "His Half Peny." L., "In. Birmingham. 1666."

Halfpennies.

1055. *O*: C., "Half Peny." L., "Iohn. Iesson. Mercer."
R: C., The Mercers' Arms. L., "In. Birmingham. 1670."

This is an old Birmingham name, and can be traced to the 16th Century.

1056. *O*: C., The Blacksmiths' Arms. L., ": William . King . In."
R: C., "W.A.K. 1668." L., "His Half Peny. Brvmingham."

The Arms of the Blacksmiths' Company are—"A chevron between three hammers, crowned."

1057. *O*: C., "Brvmingham." L., "Edward. Leather. In."
R: C., Indecipherable. L., "His.Halfe. Peny. 1652."

1058. *O*: C., Two daggers in saltire; a star above. L., "Richard. Leather."
R: C., "His Half Peny." L., "In. Birmingham. 1669."

There were several persons of this name in Birmingham, dating from Queen Elizabeth's time. In 1663, one Thomas Leather resided in the Beast Market—now High Street.

1059. *O*: C., "1667." L., "Iohn. Lilly. Of. Darraton."
R: C., "His Half Peny". L., "Neare Birmingham."

"Darraton" is supposed to be meant for Deritend, though there is no other record of its being so spelt. Spelling, however, was not a strong point with token engravers of this period.

1060. *O*: C., A pair of scales. L., "William Nasebit."
R: C., "His Halfe Peny. W.E.N." L., "Birmingham. 166."

1061. *O*: C., The Ironmongers' Arms. L., "Thomas. Pemberton."
R: C., "His Halfe Penny." L., "Of Bvrmingham."

His shop was in the Rother Market, or Beast Market, in High Street, near where now is the end of Union Street. This is a very ancient Birmingham family, dating from Queen Mary's time.

1062. *O*: C., "In Birm. Ing. Ham." "Thomas. Pewtrill. And."
R: C., "Their. Half. Peny." L., "Iohn. Potterill 1666."

1063. *O*: C., The Ironmongers' Arms. L., "Thomas. Rvssell."
R: "His Half. Peny." L: "In. Birmingham. 1667."

Another ancient and well-known Birmingham family. We have traces of them in town records from 1327. This Thomas Russell seems to have been not an ironmonger but an iron-master, or merchant, having a place of business in the Rother or Beast Market. In 1791, the then principal representative of the family, Wm. Russell, Esq., was a prominent dissenter, and occupied a mansion at Showell Green, which was wrecked in the Priestley riots.

1064. *O*: C., The Ironmongers' Arms. L., "Nicholas Sanford."
R: C., "His Halfe Peny." L., "In. Birmingham."

The issuer was a tradesman of some repute in the Rother Market.

Halfpennies.

1065. *O*: C., "His Half Peny." L., "Robert Smalbrooke."
R: C., The Mercers' Arms. L., "In Birmingham."

This name will at once be recognised by Birmingham people from Smallbrook Street, now an old-established business thoroughfare, but in the early part of the last century a tentative street leading to the Worcester Road. In the first charter of the Foundation of King Edward VI. School in Birmingham, occurs the name of Richard Smallbrook, "now bailiff of the town aforesaid." Dr. Richard Smallbroke, Bishop of Lichfield and Coventry, 1731, was born in Birmingham, and was probably educated at this school.

The issuer of the token was a Mercer in Corn Cheaping, now part of the Bull Ring.

1066. *O*: C., The head of a lion. L., "Iohn. Taylovr. Of."
R: C., "His Half Peny." L, "Brvmigham. 1662."

Mr. Joseph Hill says:—"John Taylor, son of Zachary, was born in 1616; their house, in Bull Street, was burnt down by Prince Rupert in the Civil War." John Taylor, Esq. was a celebrated manufacturer of gilt buttons in Birmingham a century later, and is spoken of by the historian, Hutton, as the Shakespeare or Newton of his class. He, or his immediate descendants, helped to found the well-known old banking house of Taylor and Lloyd. Hutton's Taylor was one of the sufferers in the Priestley riots. Moseley Hall, which belonged to him, but was inhabited by Lady Carhampton, was wrecked on the third day.

Farthing.

1067. *O*: C., The Grocers' Arms. L., "Edward Ensor. Of."
R: C., A fleur-de-lys, and "E.E." L., "Birmingham 1654."
1068. As last, but dated "1660."

Edward Ensor was a mercer in Moor Street, or Mole Street.

BRAILES.

Near Shipston-on-Stour. It is a parish, containing three or four villages.

Halfpenny.

1069. *O*: C., "His. Halfe. Penny." L., "Thomas Rimill."
R: C., "T.M.R." L., "Of. Brayles. 1666."
1070. *O*: C, "His. Half. Peny." L., "Francis Sharley."
R: C., St. George and the Dragon. L., "Of. Brayles. 1666."

This is on a square flan.

1071. *O*: C., The Grocers' Arms. L., "Iane. Sherley. Of. Brayl."
R: C., "I.S." L., "Her Halfe. Penny. 1665."

Halfpennies.

COLESHILL.

This is an ancient place, and was a royal demesne of Edward the Confessor. Little is known about it, except as associated with the famous old Warwickshire historian, Dugdale, who lived and wrote his history in Blythe Hall, hard by, where his descendant, the present Recorder of Birmingham, still resides.

Halfpenny.

1072. *O*: C., "His Half Penny." L., "Thomas Crooke. In. Coleshill."
R: C., "T.M.C." L., "Tallow. Chandler. 1670."

1073. *O*: C., "His Half. Peny." L., "William. Walker."
R: C., The Mercers' Arms. L., "In Colshill. 1669."

COUGHTON.

Near Alcester. West (1830) says, "*Coughton* or *Cotton*." From the token it would seem to have been pronounced *Cof-ton* or *Cof ten*. But there is a Cofton near Barnt Green in Worcestershire

Halfpenny.

1074. *O*: C., "His. Half. Peny." L., "Edmvnd. Hornblower."
R: C., A hammer. L., "In Coffen. 1667."

COVENTRY.

Far the most important place in Warwickshire at the time now being treated. Camden, writing in 1586, says that in the "foregoing age" "it was the onely mart & citie of trade in all these parts." A survey, made in 1543, showed it to have 9,500 inhabitants. Dating from great antiquity, its charters and privileges were numerous; among them being special powers relating to the issue of coins and tokens. It will be observed that no private tokens bear a date subsequent to the prohibition of such, in 1669, under a penalty of £5.

Halfpenny.

1075. *O*: C., An elephant and castle (the Arms of Coventry). L., "The. Citty. Of. Coventry."
R: C., A leopard (the crest of the city). L., "Theyre. Half. Penny."

1076. *O*: C., "A Coventry. Halfe. Penny. 1669."
R: C., The Coventry Arms. L., "C.C."

1077. *O*: C., "His. Half. Peny." L., "Iohn. Brookes. Of. Coventry."
R: C., A book. L., "Stationer. 1668."

1078. *O*: C., "E. A. C." L., "Birmingham. Hinkly."
R: C., "His Half Peny." L., "Coventry. Warwick."

Halfpennies and Farthings.

1079. *O*: C., A crescent and seven stars. L., "Iohn Carpenter. Of"
R: C., "I.E.C." L., "Coventry. His. Half. Peny."

1080. *O*: C., "Of Coventry. 1668." L., "Iohn . Crichlowe. Drapr."
R: C., "Of Coventry. 1668." L., "Iohn Crichlowe. Drapr."

1081. *O*: C. and L., "Iohn Mvrdock. Baker. 1668."
R: C. and L., "In Coventry. His Half. Penny."

1082. *O*: C., "E.O." L., "In Coventry. 1667."
R: C., A hat, with feathers. L., "Feltmaker."

The initials, it is supposed, are those of Edward Owen, who was Mayor in 1680.

1083. *O*: C., Elephant and castle. L., "William. Rowney. Senior."
R: C., "His Half Peny." L., "In Coventry. 63."

1084. As last, but *O*: A globe and castle in C.; and *R*: L., "In Coventry. 1665."

1085. *O*: C., A thistle. L., "Samvell. Tissall."
R: C, "His Half. Peny." L., "In. Coventry. 1650."

1086. *O*: C, A thistle. L., "Samvell. Tissall. At."
R: C., "His Half. Peny." L, "In. Coventry 1668."

1087. *O*: C., "S.W." L., "In Coventry. 1666."
R: C., A shuttle. L., "Woollsted. Weaver."

Farthing.

1088. *O*: C., "C.C. 1669." and a leopard (the crest of the city). L, "A Coventry Farthing."
R: C., The elephant and castle (the arms of the city). L., "The Armes. Of. Coventry."

1089. *O*: C., The Cordwainers' Arms. L., "Samvel. Alsop."
R: C., "S.A." L., "In Coventry. 1666."

The Cordwainers' Arms are—"A chevron, between three goats' heads, erased."

1090. *O*: C., A trade mark. L., "Nathaniell. Alsopp."
R: C, "N.A." L., "Of. Coventry. 1656."

1091. *O*: C., Three Tuns. L., "William Avsten."
R: C., "W.A.A." L, "In Coventry."

1092. As last, but *R*: L., "In. Coventrey."

1093. *O*: C., A globe. L., "Nathaniel. Barnard."
R: C., "N.B." L., "In Coventry. Mercer."

1094. *O*: C., The Weavers' Arms. L., "Robert Bedford. 1666."
R: C., "R.B." L, "In Coventry."

1095. As last, but with initials on Obv. also.

The Weavers' Arms are—"On a chevron three leopards' faces, and as many roses; and sometimes three leopards' faces not in a shield."

Halfpennies and Farthings.

1096. *O*: C., An anchor, and "R.B." L., "Robert. Bedford. In."
R: C., "R.A.B." L., "Ye. Citty. Of. Coventry."

Robert Bedford was Mayor of Coventry in 1650.

1097. *O*: C., A sugar loaf. L., "At. The Svgar. Lofe."
R: C., "F.C." L, "In Coventry. Marcer."

1098. *O*: C., "F.C." L., "Mercer. And. Grocer."
R: C., "1665." L, "In. Coventry."

1099. As last, but *O*: "F C" connected; and *R*: "In Covetrey."

1100. *O*: C., A pack-horse. L., "Edward. Crvsse."
R: C., "E.M.C." L., "Of. Coventry. 1663."

1101. *O*: C., The Mercers' Arms. L., "Michaell. Earle. Of."
R: C., "M.E." L., "Coventry. Mercer."

1102. As last, but *R*: "M.M.E" in C.

Mayor in 1677.

1103. *O*: C., A fleece. L., "Edward. Fayerbrother."
R: C., "E.S.F." L., "Clothier. In. Coventry. 6d."

1104. *O*: C., A boot. L., "William Gilbert."
R: C., "W.G." L., "Mercer. In. Coventry."

1105. *O*: C., Arms in shield. L., "William. Gilbert. In."
R: C., "W.M.G." L., "Coventry. Mercer."

1106. *O*: C, A dove. L, "Edward. Lapworth."
R: C., "E.L." L., "In Coventry. 1659."

Mayor in 1676.

1107. *O*: C., A star of six rays. L., "Iohn. Lax. At. The."
R: C., "I.M.L." L, "In. Coventry. 1659."

1108. *O*: C, The Grocers' Arms. L., "Abraham. Lvcas."
R: C., "A.E.L." L., "In. Coventry. Grocer."

1109. *O*: C., The Arms of England. L., "Mathew. Parker. Of."
R: C., "M.S.P." L., "Coventry. Mercer."

1110. *O*: C., The sun. L., "Samvel. Peisley. At. Ye."
R: C., A barrel. L., "Sonn. In. Coventrey."

1111. As last, but *O*: L., "At. the."

1112. *O*: C., The sun. L., "Samvel. Peasley."
R: C., "S.E.P." L., "The Svn In. Coventr."

1113. *O*: C., "T.P." L., "Apothecarie."
R: C., The Apothecaries' Arms. L., "In Coventry."

It is surmised that this token was issued by Thomas Pidgeon, who is on the City roll of Mayors.

The Apothecaries' Arms are—"Apollo holding a bow and arrow, supplanting a serpent. Sometimes not in a shield."

Halfpennies and Farthings.

1114. *O*: C., An elephant and castle. L., "William. Rowney. In."
R: C., The Mercers' Arms. L., "Coventry. Mercer."

1115. *O*: C, The Pewterers' Arms. L., "Iohn. Smith."
R: C., "I.L S." L., "Coventry. 1651."
The Pewterers' Arms are—"On a chrevron, between three antique limbecks, as many roses."

1116. *O*: C., "W.A.S." L., "William. Snell. Mercer."
R: C., The Mercers' Arms. L., "In Coventry. 1665."
Mayor in 1688.

1117. *O*: C., "S.W.?" L., "In. Coventry. 1666."
R: C., A shuttle. "Woolsted. Weaver."

1118. *O*: C., A rose. "Iohn. Woolrich. 1663."
R: C., A sunflower and "I.W." L., "In Coventry. Mercer."
Mayor in 1660.

1119. *O*: C., "H.E.W." L., "In. Coventry. Sovtham."
R: C., "Dyer. 1666." L., "Rvgby. Lvtterworth."

GRIFF.

Anciently spelt *Grife*. Near Nuneaton, and in the parish of Chilvers Coton. It is noted as being the early home of George Eliot, and in the best known of her works the local colouring, folk lore, and character personages are drawn from its neighbourhood, which is spoken of as George Eliot's country.

Farthing.

1120. *O*: C, A miner, with a pick. L., "At. Griff. Poole. In."
R: C., "V.W." L., "Warwickshire. 1654."

HEMLINGFORD HUNDRED.

This is one of the five divisions of the shire, and includes Birmingham and many other towns. The partition of counties into hundreds is supposed to have come down to us from the time of Alfred, but the meaning of the term has now almost passed away. In ancient times, each hundred had its moot, or court, which exercised some judicial authority; and "Hundred Courts" were superseded by County Courts only so late as 1867. The office of bailiff may possibly refer to one of these courts.

Halfpenny.

1121. *O*: C., A full-faced head. L., "Edward Taylor, Baylife."
R: C., "His Halfe Peny. 1668." L., "Of. Hemlingford. Hvndered."

1122. *O*: As last, but head in profile.
R: C., "His Halfe Peny. 1669." L., "Bayliffe." Hemlingford "Hvndred."

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HENLEY-IN-ARDEN.

An ancient and almost stationary place, having till recently lain outside of railway extensions. Dugdale (1656) says of it:—"From Alcester there runneth into *Arrow* the river *Alne*, which, holding on his course through the woods, passeth under Henley, a pretty mercate towne."

Halfpenny.

1123. *O*: C., "Henley- In . Arden." L., "Rob. Handley, Mercer."
R: C., "Their Half Peny." L., "Samvell. Perkins. 1666."

1124. *O*: C., Bakers' Arms. L., "Iohn. Hemins. In. Hevle. Norden."
R: C., "His Half Peny." L., "Ye. Pack. Horse. Warwicksh."

1125. As last, but *O*: L., "Henle."
And *R*: C., "His Halfe Penny." L., "Ye Porch. Hovse. Warwickshire."

The Bakers' Arms are—"A balance between three wheat-sheaves; on a chief wavy an arm issuing from clouds between two anchors, holding a balance."

KENILWORTH.

The ruins of the historical castle now form the principal attraction of this place, but, at the time treated of, that fortress had not long been demolished, and the little town which had grown under its shadow would still have some importance.

Halfpenny.

1126. *O*: C., Mercers' Arms. L., "Iohn. Norton."
R: C., "His Half Peny." L., "Kenelworth. 1664."

1127. *O*: C., "His Half Peny. 1668." L., "Tho. Bovcher."
R: C., A swan. L., "Swan. In. Kenelworth."

KERESLEY.

A small hamlet about two miles from Coventry. It was indifferently spelt *Carsley* or *Keresley*.

Halfpenny.

1128. *O*: C., "Robert. Seddon. Of. Caresley. His Half. Penny. 1669."
R: C., A man with a pole on shoulder and a dog by his side.
L., "R.M.S."

KINETON.

Or, as described in old books, Kington. Dugdale supposes the name to imply a town belonging to the king, and says it was in the possession of Edward the Confessor, or William the Conqueror. It gives the name to one of the "Hundreds" before mentioned, and is famous for being the place where the first battle of the Civil War was fought, called, from the neighbouring hills, the battle of Edge Hill.

Halfpenny.

1129. *O*: C., Ironmongers' Arms. L., "Samvel. Bacon. Ironmonger."
R: C., "His Halfe Penny." L., "In. Kenton. Warwicksh."

1130. The same, in silver Supposed to be unique.

1131. *O*: C., "W.M.S." L., "William. Sheppard. Of."
R: C, Indecipherable. L., "Kenton. His. Halfpeny."

Farthing.

1132. *O*: C., Grocers' Arms. L., "I O. Eborne. In. Kington."
R: C., "I.E." L., "In. Warwickshire."

KNOWLE.

Was originally spelt Knoll, from the Saxon *Cnolle*—a hill.

Halfpenny.

1133. *O*: C., "His Half Peny." "William. Eedes."
R: C., "W.E.E." L., "In Knolle. 1666."

1134. As last, but spelt "Eeds."

LAPWORTH.

A parish in Kineton Hundred, eight miles from Warwick. It is mentioned in Domesday Book, and written *Lapeford.*

Farthing.

1135. *O*: C., A chopper. L., "Thomas. Hall."
R: C., A cock. L., "Of Lapworth. 1667."

MEREVALE.

A mining colony at the time of the token, but was, in the 16th Century, a secluded place in the forest of Arden. Its abbey, of which the remains still exist, was founded in the reign of Stephen. Camden calls it *Mery Vale* —doubtless, originally, *Mary Vale.*

Farthing.

1136. *O*: C., A stag. L., "Iohn. Raynor. At."
R: C., A collier at work. L., "Meryvale. Pits."

MERIDEN.

On the turnpike road from Birmingham to Coventry. Tradition says it changed its original name of Alspath into Myreden, because of its miry situation. It is now a pleasant roadside village, attractive through being in the neighbourhood of Packington Hall and Park.

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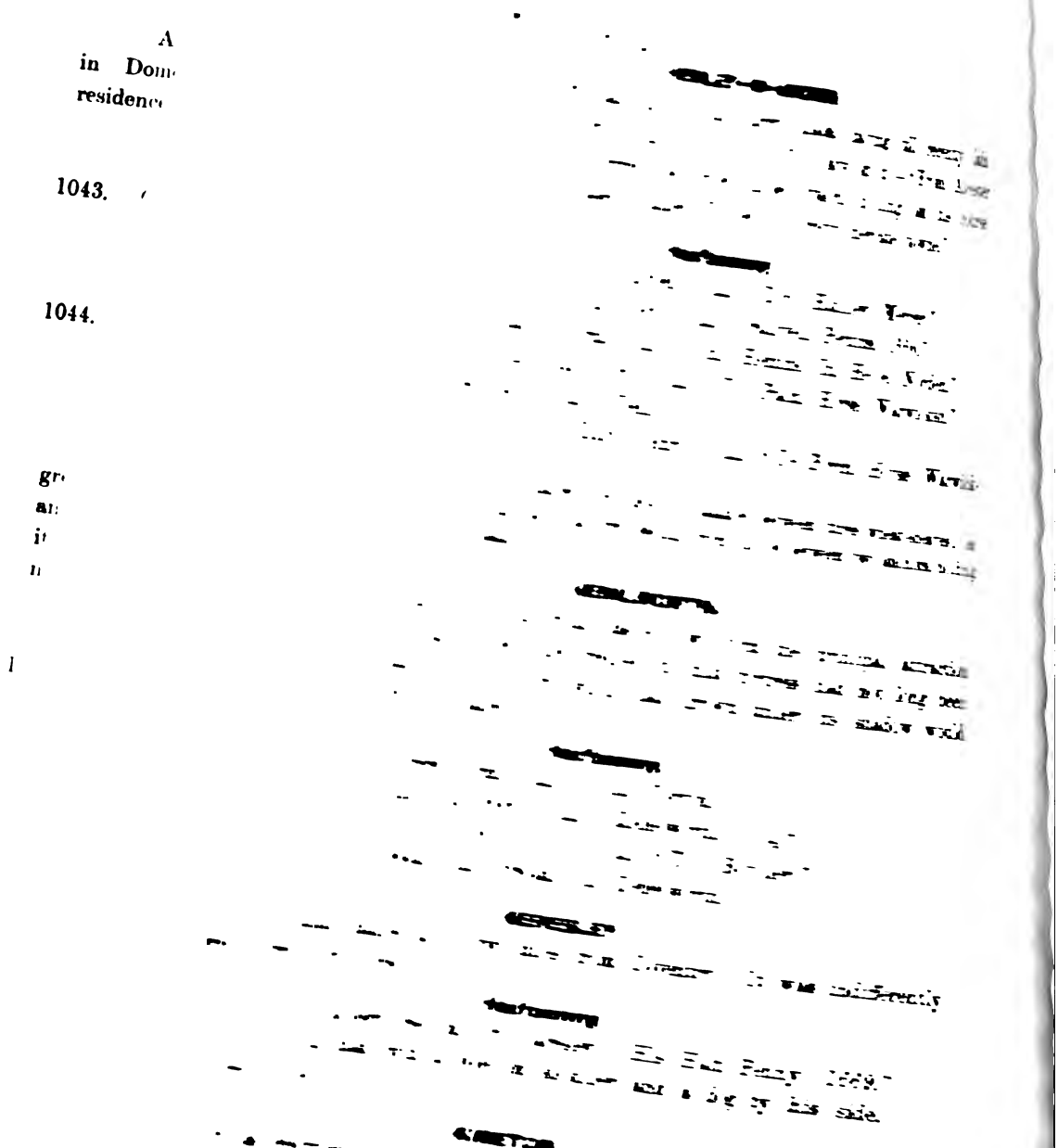

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It gives the name to
and is famous for being the
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Halfpenny.

1129. *O*: C., Ironmongers' Arms. L., "Samvel. Bacon. Ironmonger."
R: C., "His Halfe Penny." L., "In. Kenton. Warwicksh."

1130. The same, in silver. Supposed to be unique.

1131. *O*. C., "W.M.S." L., "William. Sheppard. Of."
R: C., Indecipherable. L., "Kenton. His. Halfpeny."

Farthing.

1132. *O*. C., Grocers' Arms. L., "I O. Eborne. In. Kington."
R: C., "I.E." L., "In. Warwickshire."

KNOWLE.

Was originally spelt Knoll, from the Saxon *Cnolle*—a hill.

Halfpenny.

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R. C., "W.E.E." L., "In Knolle. 1666."

1134. As last, but spelt "Eeds."

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A parish in Kineton Hundred, eight miles from Warwick. It is mentioned in Domesday Book, and written *Lapeford*.

Farthing.

1135. *O*. C., a horner. L., "Thomas. Hall."
R. C., a cock. L., "Of Lapworth. 1667."

MEREVALE.

A mining colony at the time of the token, but was, in the 16th Century, a secluded place in the forest of Arden. Its abbey, of which the remains still exist, was founded in the reign of Stephen. Camden calls it *Mery Vale*—uncertain, originally *Mary Vale*.

Farthing.

1136. *O*. C., a bag. L., "John. Raynor. At."
R. C., a collier at work. L., "Meryvale Pits."

MERIDEN.

On the turnpike road from Birmingham to Coventry. Tradition says [illegible] changed its original name of Alspath into Myreden, because of its miry [illegible]. It is now a pleasant road-side village, attractive through being in [illegible] Hall and Park.

Halfpenny.

1137. *O*: C., Cordwainers' Arms. L., "Thomas. Avery. 1667."
R: C., "His Half Peny." L., "In. Meriden. Shoo. Maker."

NUNEATON.

This would seem to have been in the Seventeenth Century, as it is now, a thriving place. The name denotes its antiquity, being derived from a convent of nuns, founded in the reign of King Stephen.

Halfpenny.

1138. *O*: C., "W.F." L, "William. Fawcett."
R: C., "His Half Peny." L., "Of Noneaton. 166."

Farthing.

1139. *O*: C., Mercers' Arms. L., "Gervase. Boswell. In."
R: C., "G.M.B." L., "Noneaton. Mercer."
1140. *O*: C., A cock. L., "William. Glascocke."
R: C., "W M.G." L., "In. Noneton. 1652."
1141. *O*: C., A heart pierced with an arrow. L., "Edward. Warden. Mercer."
R: C., "E.A.W." L., "In. Noneaton. 1652."

PILLERTON.

There are two Pillertons, Nether and Over Pillerton; both small villages, but of some antiquity.

Halfpenny.

1142. *O*: C., "His Halfe Peny." L., "William. Earle. Of. Pillerton."
R: C., "W.A.E." L., "In. Warwickshier. . 1666."
1143. As last, but *R*: L., "1670."

RUGBY.

An important town even in the 17th century, and of great antiquity; its original name in Domesday Book—viz., *Rocheberie*—carrying it back to Saxon or Danish times. The now famous school was founded in the reign of Elizabeth.

Halfpenny.

1144. *O*: C., A knot. L., "William. Boyes. 1669."
R: C., "His Half Peny." L., "Mercer. In. Rvgbey."

Farthing.

1145. *O*: C., Three hats. L., "Lvke. Barrow. Felt."
R: C, "L.E.B." L., "Maker. In. Rvgby. 67."

Halfpennies and Farthings.

1146. *O*: C., Three hats, different in shape. L., "Lvke. Barrow. Felt."
R: C., "L. E. B." L., "Maker. In. Rvgby." No date.

1147. As before, but *R*: C., "L.B."

1148. *O*: C., A sugar loaf. L., "William. Chebsey."
R: C., "W.C." L., "In. Rvgbey. Mercer."

1149. *O*: C., Mercers' Arms. L., "Abraham Harper."
R: C., "A.H." L., "Mercer. In. Rvgby."

1150. *O*: C., A crown. L., "Millecent. Tilgman."
R: C., "M.T." L., "In. Rvgby."

SHIRLEY STREET (Parish of Solihull).

Or, Shirley *End*. One of seven ends, or districts, into which the parish of Solihull is divided.

Halfpenny.

1151. *O*: C., A lion, and "H.F.H." L., "Hugh. Hyman. 1667."
R: C., "His Half Peny." L., "Of. Sherley. Street."

1152. As last, but *R*: L., "Sherlay."

SOLIHULL.

There are many indications of this having been a pleasant, thriving little town in the 17th Century. Its Church is a beautiful structure.

Halfpenny.

1153. *O*: C., "I.M.B." and scales. L., "Iohn. Brandan."
R: C., "His Half. Penny." L., "In. Solihvll. 1666."

1154. *O*: C, "T.A.P 1669." L., "Thomas. Palmer."
R: C., "His Half Peny." L., "Of. Solihvll. Baker"

SOUTHAM.

Was a considerable place in the Century under review. In Domesday Book it is written "Sucham."

Halfpenny.

1155. *O*: C., Drapers' Arms. L., "Stephen Cheston."
R: C., "His Half Peny." L., "In Sovtham. 1669."

1156. *O*: C., "T.E." L., "Tho. Eady. Apothecary. In."
R: C., "In. Sovtham. His. Half. Peny."

1157. As last, but *O*: L., "Eads." And *R*: L., "Sovthnam."

1158. *O*: C., A bunch of grapes. L., "Bridget. Loe. Of."
R: C., "Her. Half. Peny." L., "Sowtham. 1665."

Halfpennies and Farthings.

1159. *O*: C., A chandler at work. L., "William. Lyndon."
R: C., A man with a bow, between "W & L." L., "In Sowtham. 1665."

(Spink and Son's Circular—May, 1894.)

1160. *O*: C., A pack-horse. L., "Iohn. Newcombe."
R: C., "I. A.N. ½." L., "In. Sowtham."

Farthing.

1161. *O*: C., A two-headed eagle, displayed. L., "Iohn. Chebsey."
R: C., "I.E.C." L, "Of. Sovtham. 1666."

1162. *O*: C., Three lions. L., "Stephen. Cheston."
R: C, "S.S.C." L., "Of. Sovtham."

1163. *O*: C., Mercers' Arms. L., "Margray Hanslapp."
R: C., "M.H." L, "Of. Sowtham. 1658."

1164. *O*: C., As last, but *R*: C, "MH" connected.

1165. As before but, *R*: L., "1667."

STRATFORD-ON-AVON.

This having been a town of note in the time of Shakspeare, it is not surprising to find it stands high upon the list of token-issuing places for this century, and shares with Alcester the honour of being fourth.

Halfpenny.

1166. *O*: C., Arms of the Borough. L, "A. Stratford. Half. Peny"
R: C., "1669." L., "For. Necessary. Chaing."

1167. *O*: C., A woolpack, and "I.M.B." L., "Iohn. Bovlton. Carier."
R: C., "His. Halfe. Penny." L., "Of. Stratford. Vpon. Avon."

1168. *O*: C., An angel. L., "Rich. Hickes. Of. Stratford."
R: C., "R.E.H." L, "Vpon. Avon. His. Half. Peny."

1169. *O*: C., "1667." L, "Richard Hvntt Of."
R: C., "His. Half. Peny." L., "Stratford. Vppon. Avon."

1170. *O*: C., Grocers' Arms. L., "Daniell. Mason. 1668."
R: C., "His. Half. Peny. D.M." L., "In Stratford Vpon Avon."

1171. *O*: C., A falcon. L., "Ioseph. Phillips. At. Ye."
R: C., "His Half Peny. 1668." L., "In. Stratford. Vppon-Avon."

1172. As last, but "I.A.P." under falcon.

Phillips was said to be connected by marriage with the Shakespeare family. A Falcon was Shakespeare's crest of cognizance. Phillips opened the Falcon Inn, opposite New Place.

1173. *O*: C., Cross-keys, and ".E.R.M." L., "Edward. Rogers. Bookbinder."
R: C., "His Halfe. Penny. 1668." L., "In. Stratford. Vpon. Avon."

Halfpennies and Farthings.

1174. *O*: C., "His. Half. Peny." L., "Edward. Smith. In."
R: C., "E.M.S." L., "Stratford. Vpon. Avon."

1175. *O*: C., Cross-keys and "F.A.S." L., "Francis. Smith. Of."
R: C., "His. Halfe. Penny." L., "Stratford. Vppon. Avon."

Farthing.

1176. *O*: C., "L.E.H." L., "Lawrance. Horwood."
R: C., "L.E.H." L., "Stratford. Vpon. Avon."

1177. *O*: C., "R.A.H." L., "Richard. Hvnt."
R: C., "R.A.H." L., "In. Stratford. 1651."
(From Spink and Sons' circular—May, 1894.)

1178. *O*: C., Grocers' Arms. L., "Daniell. Mason. In."
R: C., "D.M." L., "Stratford. On. Avon."

1179. *O*: C., "E.M.S." L., "Edward Smith."
R: C., "E.M.S." L., "Stratford. Vpon. Avon."

1180. *O*: C., "T.A.T." L., "Thomas. Taylour. Of."
R: C., "T.A.T." L., "Stratford. Vpon. Avon."

TAMWORTH.

The history of this town carries us back to the days of the Saxon Heptarchy, when Warwickshire was part of the ancient kingdom of Mercia. Tamworth was—at least for a time—the seat of government, and here Ethelfleda, daughter of Alfred the Great, died in 918. She is said to have founded the Castle, as also that of Warwick, but Tamworth Castle alone shows traces of Saxon masonry. After the Conquest, this stronghold passed into the hands of the Marmions, and was, as usual, greatly extended and rebuilt, probably much as it is now. Scott says of *his* Marmion :—

"They hailed him Lord of Fontenaye,
Of Lutterward and Scrivelbaye,
And Tamworth tower and town."

But this was an anachronism; there were no Marmions of Tamworth in the days of Henry VIII, which is the date of the poem. The Castle passed out of their name and male line in the days of Edward I., and afterwards to the Ferrers' and Compton's—in the possession of whose descendants it now remains.

Halfpenny.

1181. *O*: C., "Their Half Penny." L., "Tamworth. Chamberlains."
R: C., A *fleur-de-lis*. L. "For. Change. And. Charitie."

This was issued, not by persons named Chamberlain, but by officers of the town called Chamberlains, appointed under ancient Charities. The *fleur-de-lis* was the ancient Arms of Tamworth.

Halfpennies and Farthings.

1182. Same as last, but octagonal.

1183. *O*: C., A chandler, at work. L., "William. And. Robert. Cawnt.
R: C., "Their Halfe Peny." L., "Of. Tamworth. 1668."

1184. *O*: C., "His Halfe Peny. 1671." L., "Robert. Greene. Of."
R: C., Mercers' Arms. L., "Tamworth. Mercer."

1185. *O*: C., Mercers' Arms. L., "William. Michell."
R: C., "His Halfe Penny." L., "Of. Tamworth. 1667."

This is a well-known old family name in Tamworth. Among th charitable endowments are one by Henry, and one by Elizabeth, Michell; both in the 17th Century.

1186. *O*: C., "His Halfe Peny." L., "Iohn. Welch. Ironmonger."
R: C., ""I.E.W." L., "In. Tamworth. 1667."

Farthing.

1187. *O*: C., Mercers' Arms. L., "Tho. Wagstaff."
R: C., "T.F.W." L., "Of. Tamworth."

1188. *O*: C., Fleur-de-lys. L., "Edward. White."
R: C., "E.W. 1663." L., "In. Tamworth."

1189. As last, but *R*: C., "1640."

TANWORTH.

One of a group of small parishes in the Kineton Hundred.

Halfpenny.

1190. *O*: C., The arms of the issuer. L, "Iohn. Chambers. Of."
R: C., Arms as Obv. L., "Tanworth. His. Half. Peny."

1191. *O*: C., Apothecaries' Arms. L, "Edward. Morgan."
R: C., "His Half Peny." L, "Of. Tamworth. 1668."

TYSOE.

Another small parish in the Kineton Hundred. Being remote from external influences, the old Warwickshire dialect has been better preserved here than in any other portion of the county.

Halfpenny.

1192. *O*: C., "His Half Peny." L., "Iohn. Iagoe. Rvddell."
R: C., Rose and crown, and "I.I.R." L., "Tysoe. Warwickshire

Farthing.

1193. *O*: C., Mercers' Arms. L., "Edward. Boreman."
R: C., "E.A.B." L., "In. Midle. Tysoe. 1656."

WARWICK.

As the County Town, had, in the 17th Century, a higher relative importance than it has now.

Halfpenny.

1194. *O*: C., Butchers' Arms. L., "Ivdith. Dvnn. Widdowe."
R: C., "Her Half Peny." L., "In. Warrwicke. 1669."

1195. As last, but L., on *O*: "Ivdeth."

The Arms of the Butchers' Company are—"Two axes in saltire between three bulls' heads, two in fesse, one in base; on a chief, a boar's head between two bunches of holly."

1196. *O*: C., Indecipherable. L., "Thomas. Heath."
R: C., "His Half Peny." L., "In. Warwick. Pewterer."

1197. *O*: C., A chandler. L., "Sam. Wheeler. In. Warwick."
R: C., "S.E.W." L., "His. Half. Peny. 1668."

Farthing.

1198. *O*: C., A whisky still. L, "Christo. Aylesbury."
R: C., "C A." L., "In. Warwick. 1665."

1199. *O*: C., A bird. L., "Richard. Bird."
R: C., "R.M.B." L., "Of. Warwick. 1654."

1200. *O*: C., A crown." L., "At. Ye. Crowne. In."
R: C., "T.M.C." L., "Warwick. 1657."

1201. *O*: C., "R.E." L., "Roger. Eede."
R: C., "R.E." L., "In. Warwick."

1202. *O*: C., An angel. L., "Iohn. Garlic. At. The."
R: C., "I.A.G." L., "Angell. In. Warwick."

1203. *O*: C., Coronet and swan. L., "At. The. Swan. In. The."
R: C., "M.E.H." L., "Crowne. In. Warwicke."

One of the crests of Warwick.

1204. *O*: C., A swan. L., "Att. The. Swann."
R: C., "M.E.H." L., "Crowne. In. Warewicke."

1205. *O*: C., A raven. L., "Richard. Hawks. At. Ye. Bla . . "
R: C., "R.E.H." L, "Raven. In. Warwicke."

1206 *O*: C., A dolphin. L., "Thomas. Hicks."
R: C., "T.S.H." L., "Of. Warewick."

1207. As last, but L., "Warrwick."

1208. *O*: C., A horse. L., "Iohn. Iackson."
R: C., "I.S.I." L., "Of. Warwick."

1209. *O*: C., "I.I.K." L., "Iohn. Kerby."
R: C., Grocers' Arms. L., "Of. Warwick."

Halfpennies and Farthings.

1210. *O*: C., A castle. L., "Stephen. Nichols."
R: C., Bear and ragged staff. L., "Chandlr. In. Warwick."

1211. *O*: C., A bell. L., "Thomas. Stratford."
R: C., "T.E.S." L., "In. Warwick. 1656."

1212. *O*: C., A rose crowned. L., "Rob. Whinicke. Pipe."
R: C., "R.W. 1666." L., "Maker. In. Warrwick."

1213. *O*: C., Apothecaries' Arms. L., "Edmvnd. Willson."
R: C., "E.M.W." L., "In. Warwick."

WILLINGTON.

Halfpenny.

1214. *O*: C., Three Crowns on the Royal Oak. L., "Iohn. Wallis. In. Willington."
R: C., "His Halfe Penny." L., "In. Warricksheire."

1215. As last, but L., "Walles."

PAPER MONEY OF THE BIRMINGHAM OVERSEERS.

Five Pounds.

1216 Within a conventional Elizabethan border, "No. — Birmingham — On Demand I Promise to pay the Bearer the sum of Five Pounds, at Messrs. Spooner, Attwoods & Co. London. Value received. No. Five Pounds. Ent$^{d.}$" To the left, a cupid supporting the Birmingham Arms. A gorse bush, under which is "Radclyffe FC Birm.^{m}" (*Plate* U. No. 1.)

One Pound.

1217 Within a neat tubular border, "Lichfield Street No.— Birmingham. No.— I Promise to pay the Bearer on Demand the sum of One Pound, Value received the ——— day of ——————— 18 ——— One Pound. Ent$^{d.}$" (*Plate* V. No. 4.)

1218. Similar to last, but border and "Lichfield Street" omitted. (*Plate* W. No. 7.)

Five Shillings.

1219 Circles to left and right, the left inscribed "No." and in right a female seated, with an infant in her arms and children at her side. In the centre, a small ellipsis marked "5s." the whole surrounded by drapery. A view of a building, under: "Birmingham Workhouse." "For the Convenience of the Poor. Enter'd. 1802. Payable every Wednesday when Four are brought together. Mr. Jas. Welch Pay the Bearer Five Shillings on Account of the Town. ═══ Overseers." (*Plate* X. No. 10.)

1220. "Birmingham Workhouse The Overseers of the Poor will pay the Bearer Five Shillings on Account of the Parish Cashier." A plain shield to right, labelled "5." and inscribed "180 No." To right of shield, "Radclyffe sc: Ent$^{d.}$ Cashier." (*Plate* W. No. 8.)

1221. Similar to last, but the shield is to left, and "Birm^{m}" is added after the artist's name. (*Plate* V. No. 5.)

1222. "Birmingham Workhouse 180 Mr. James Welch pay the Bearer Five Shillings." In a beaded oval, 5 ═══ Guardians of the Poor. (*Plate* U. No. 2.)

Two Shillings and Sixpence.

1223. View of a building in a beaded oval, under which is "Birmingham Workhouse"; above, in a smaller oval, "2 · 6." To the left of the building, a beaded oval, inscribed "No. Ent$^{d.}$"; and to the right, a similar oval, with "180——" inscribed. In the left corner, "For the Convenience of Paying the Poor" To the right, "Payable every Wednesday when Eight are brought together." Under the building, "Mr. Jas. Welch Pay the Bearer Two Shillings & Six Pence on account of the Town ——— overseers." (*Plate* X. No. 11.)

1224. Within a beaded oval, a view of a building; over, "Birmingham Workhouse." In the left corner, a square tablet, on which is "No. Ent$^{d.}$" To the right, a similar tablet, marked "2 · 6" between "——————— 180". To left of building, "For the Convenience of Paying the Poor." To the right, "Payable every Wednesday when Eight are brought together." Under, "Mr. Jere$^{h.}$ Wright Pay the Bearer Two Shillings & Six Pence on Account of the Town ═══ Overseers." (*Plate* X. No. 12.)

1225. Similar to No. 1220, but "Value Two Shillings & Six Pence." (*Plate* W. No. 9.)

1226. Similar to last, but with "Snow Hill" added after the artist's name. (*Plate* V. No. 6.)

1227. "Birmingham Workhouse" under, an oval marked "2 · 6", around which is "For The Convenience Of Paying The Poor." No.— Ent$^{d.}$" "180——" at the sides; under, "Mr. Jas Welch pay the Bearer Two Shillings & Sixpence On account of the Town ═══ Overseers." (*Plate* U. No. 3.)

1228. Within a beaded oval, "2 · 6"; at the sides, "Birmingham Workhouse For the Convenience of paying the Poor. No. ——— 180 Mr. Jas Welch pay the Bearer Two Shilling & Sixpence ═══ Guardians of the Poor." (*Plate* X. No. 13.)

All rare.

In a footnote to Mr. Ralph Heaton's article on "Birmingham Coinage," Mr. Sam. Timmins, speaking of this paper issue, says:— "Some of these were on leather, one example of this class (dated 15 Jan. 1808), being in the possession of Mr. R. L. Grew."

PUBLIC INSTITUTIONS, THEATRES, CONCERT HALLS, POLITICAL SOCIETIES, MEDALETS AND CHECKS.

Apollo Garden (*now non-existent*).

1229. *O*: "Apollo Garden" in two lines across the field.
R: Blank.

1230. As last, but on a much thicker flan.

Billing (Bros).

1231. *O*: "Billing Bros Printers &c. 11 St. Pauls Sq^r. Birmingham."
R: Blank.
E: Milled. Brass.

Billing (M).

1232. *O*: "M. Billing Steam Printing Offices Livery St. Birmingham."
R: and *E*: As last.

Birmingham Musical Society.

1233. *O*: "Birmingham Musical Society." An ornament above and below "Musical"
R: "Colonade Hotel New St. Birmingham."
E: Milled. Brass.

Birmingham Political Union.

1234. *O*: The emblem of Unity entwined by a serpent and surmounted by a dove, displayed, holding an olive branch in its beak. On a riband above, "Unity Liberty Prosperity." Legend, "Birmingham Political Union Established Jan. 25 1830." Under the emblem, "The Reform Bill Nothing Less."
R: A lion statant. Mountains in the distance. "Davis D" on the base line; under a bust in profile to right, "Thomas Attwood Esq." Below, "Founder Of Political Unions." Legend, "The Purity Of The Constitution."

1235. The same, in tin.

1236. *O*: A large crown in centre, radiated. "God Save The King." Under, "Birm^{m}. Political Union 25 January 1830." On a riband below the crown, "Unity Liberty Prosperity."

R: Lion statant in centre, "The Safety Of The King & Of The People. The Constitution Nothing Less & Nothing More." Under the lion, "C. Jones Fec."

1237. The same, in silver.

1238. The same, in tin.

Boulton.

1239. *O*: Bust to right. "Matt. Boulton Esq. F.R.S. L & ED. F.R.I. & A.S."

R: "M., Boulton Eridea A Soho Angl. 1788 Une Mach: A Vapeur Pr: Frap: Monn: (400) 1788. Il Er: Une Bien Superieure A 8. Balanciers Nouveaux (480) Ces Carc: & Chif: Marq: Le Diam: & No: De Pieces Frap: P: Min: (560) P: 8 Enfans Sans Fatig: Ou: Bl: Pet: Ou Pl: Gr: Volume (640) Ou De 8. Dif: Grand: Ensemble. On Peut (720) Augm: L'Eff: Au Deg: Necess (800)." A radiated head in centre, "920" above it.

1240. The same, in tin.

The reverse, briefly translated, is:—In 1788 M. Boulton, Soho, England, made a steam machine for coining money, and in 1798 a superior one. Both machines can be worked by children with ease, and the speed increased to the degree required. The circles mark the diameter of the pieces, and the figures the number which can be struck per minute.

Matthew Boulton, the son of a button maker, was born on Sept. 3, 1728. When he removed to what was afterwards the great "Soho," he had been carrying on business in Snow Hill.

The veneration with which his name has been passed on to posterity is appropriately described in the following choice language, reproduced from the reverse of a fine medal struck in his honour:—

"BY THE SKILFUL EXERTION OF A MIND TURNED TO PHILOSOPHY AND MECHANICS, THE APPLICATION OF A TASTE CORRECT AND REFINED, AND AN ARDENT SPIRIT OF ENTERPRISE, HE IMPROVED, EMBELLISHED, AND EXTENDED THE ARTS AND MANUFACTURES OF HIS COUNTRY, LEAVING HIS ESTABLISHMENT OF SOHO A NOBLE MONUMENT OF HIS GENIUS, INDUSTRY, AND SUCCESS. THE CHARACTER HIS TALENTS HAD RAISED, HIS VIRTUES ADORNED AND EXALTED. ACTIVE TO DISCOVER MERIT, AND PROMPT TO RELIEVE DISTRESS, HIS ENCOURAGEMENT WAS LIBERAL, HIS BENEVOLENCE UNWEARIED. HONOURED AND ADMIRED AT HOME AND ABROAD, HE CLOSED A LIFE EMINENTLY USEFUL, THE 17TH AUGUST, 1809, AGED 81. ESTEEMED, LOVED, AND LAMENTED.'

Boulton and Watt.

1241. *O*: Two heads in profile; under the busts, "J. Moore. F. 1871." No legend.

R: "James Watt & Co. Late Boulton & Watt Engineers London. And Soho Birmingham." (*Plate* S. No. 2.)

Joseph Moore, the manufacturer of this piece, carried on the business of Medallist and Die Engraver for many years, and produced national and local medals, and tokens for the Colonies.

In 1860, Mr. Moore issued a Pattern Penny of four varieties, in silver and bronze One specimen, in bronze, has the legend in sunk letters on a broad rim. This variety has the honour of a resting-place in the British Museum.

British Association.

1242. *O*: Two female figures symbolical of Science and Art. A large vase standing on a pedestal in centre, before which is a horizontal engine with beam; to the left an anvil, and to the right productions of industry. Legend, "Science, Art, & Manufactures Promoted." Ex., "Moore & Allen."

R: The Birmingham Arms & Motto, within an oaken wreath. "Commemorative Of The Exposition Of Manufactures, &c., And Meeting Of The British Association At Birmingham Septr 1849."

1243. The same, in silver.

Day's (*now the "Empire."*)

1244. *O*: Arms and Motto of Birmingham. "Day's Crystal Palace Concert Hall Smallbrook Street Birmingham."

R: "3D. To Be Spent In The Concert Hall Only The Same Evening As Received."

E: "Milled. Brass.

Festival Choral Society.

1245. *O*: In centre, a lyre. "Festival Choral Society Birmingham."

R: A large wreath of laurels. Brass.

Grand Sultan Divan (*now the "Young Men's Christian Association."*)

1246. *O*: "Grand Sultan Divan Needless Alley. New St. Birmingham." In small letters, "T. Pope. F."

R: "American Bowling Saloon Refreshment Checks 6d. W.H.H. Proprietor." A quatrefoil before and after "Proprietor."

E: Milled. Brass.

Holder's (*now the "Gaiety."*)

1247. *O*: Two performers on a stage, an organ in the distance. Over the stage sprigs, under which is the maker's name, "E. Cottrill, Birmingham."

R: "3D. Rodney Inn. To Be Spent In The Concert Hall The Same Evening As Received Cottrill." At the sides, "St. Paul's."

E: Milled.

1248. The same, in brass.

1249. *O*: An organist playing an organ. "Concert Hall, Coleshill St."

R: and *E*: As last.

1250. *O*: A lyre and music book. "Holders Concert Hall Birmingham." "E. Cottrill Maker St. Paul's Birmingham."

R: Same as last, but without the name of the maker. Octagonal. Brass.

1251. *O*: The Arms of Birmingham. At each side, in cypher, "H.H." Legend, "The Birmingham Concert Hall Coleshill Street."

R: Within a circle, "3D." Legend, "To Be Spent In The Concert Hall The Same Evening As Received. Daniell Maker St. Pauls Birm^{m}."

E: Scalloped. Brass.

Junior Conservative Club (*now the "Midland."*)

1252. *O*: "2" in centre. "Birmingham Junior Conservative Club." An ornament below.

R: A crown in centre. "Pro. Regē Lege Gregē." An ornament below. Brass.

London Museum (*now the "Pavilion."*)

1253. *O*: "London Museum Music Hall Digbeth Birmingham."

R: "3D To Be Spent In The Music Hall The Same Evening As Received." Oval. Brass.

Reform League.

1254. *O*: A lion statant. Under, "Reform League Edmund Beales President 1865." Legend, "The Constitution In All Its Fullness For The People Of The United Kingdom."

R: A crown within a border composed of roses, thistles and shamrocks, connected by a riband above, inscribed, "Justice For All." Under, on a riband, "Peace, Law, Order." Legend, "Our Queen Our Country And Our Rights." Below, in minute letters, "Mahar & Son Birm: Pub: Feb: 11 1867," and a registered mark.

1255. The same, in tin.

St. John's.

1256. *O*: A building. St. John's Chapel. No legend.
R: In an inner circle, "Merit" In the outer circle, "Deritend and Bordesley Sunday Schools." (*Plate* Q. No. 13.)

1257. The same, in silver. Very rare.

1258. The same, in brass.
E: Milled.

These are fine specimens of 19th Century work, and Nos. 1256 and 1258 are in Mr. Macmillan's Cabinet.

Spread Eagle *(now the "Critsrion.")*

1259. *O*: "Spread Eagle Concert Hall Birmingham Herbert Hudson Proprietor."
R: A large eagle, displayed, and suspended from its beak a medallion, labelled "3d." Legend, "To Be Spent The Same Evening As Received."
E: Milled. Brass.

1260. As last, but countermarked with a floral device.

1261. As last, but countermarked with an anchor.

Steam Clock.

1262. *O*: A clock decorated by bunches of grapes. "Inshaw's Mechanical Lecture and Concert Hall."
R: "Lectures on Scientific Subjects See Future Announcements." In centre, "3D." Brass. Hexagonal.

1263. As last, but without the "3D." in centre.

Theatre Royal.

1264. *O*: Bust of Shakespeare to right. "We Shall Not Look Upon His Like Again."
R: "Free Ticket For Birmingham Theatre 1774." Rare.

1265. The same in silver. Very rare.

Town Hall.

1266. *O*: A building. "Town Hall Length 166 Feet, Width 104 Feet, Height 83 Feet."
R: A bold ornamental shield. Within the shield "5 Integers" bearing a small bust of Britannia. Brass. (*Plate* Q. No. 4.)

1267. *O*: As reverse last, but without the bust of Britannia.
R: Bust to left, "H.R.H. Princess Charlotte. Born Jan. 7, 1796. Died Nov. 6, 1817." A small "H" under the bust. Brass.

1268. *O*: A building. "Birmingham Town Hall." Ex., "Hanson and Welch Architects."

R: "Extreme Length 166 Feet Width 104 Height 83 Length of Hall 140 Feet Width 65 Will Contain 8000 Persons. The First Musical Festival Held In The Hall October 1834. President The Right Hon! The Earl Of Aylesford."

1269. The same, in silver.

1270. The same, in tin.

1271. *O*: "Birmingham Town Hall Hanson & Welch Architects."

R: "Extreme length 166 Feet. Width 104. Height 65 Will Contain 8,000 Persons. The First Musical Festival Held In The Hall October 1834. President The Right Hon! The Earl Of Aylesford." White metal.

1272. *O*: A large building. "Town Hall & Market Hall. Birmingham Town Hall Length 166 Feet Width 104 Feet, Height 83 Feet. Cost £28000. Hanson & Welch Archits." "Williams," in small letters, under the building.

R: "Market Hall Length 365 Feet Width 108 Ft. Height 44 Ft. 6ins. Cost £25,000 Charles Edge Architect J. W. & R. Walthew. These Public Edifices, Unequalled For Architectural Beauty, Utility, And Excellence Of Workmanship, Were Erected In 1834. F. R. S Lloyd, Esq., High Bailiff. Saml. Beale, Esq, Low Bailiff."

Warwickshire Floral and Horticultural Society.

1273. *O*. The Warwick Vase resting on a plinth, behind a cornucopia of fruit; grapes and garden produce on either side. "Warwickshire Floral and Horticultural Soc^{y}." Ex., "T. W. Ingram."

R: A floral wreath. "Deritend & Bordesley, Established 1833." (*Plate* Q. No. 3.)

1274. The same, in silver.

Watt & Co.

1275. *O*: "J. Watt & Co. Engineer London & Soho Birmingham."

R: "1864" in centre. "China—Mint Hong Kong."

E: Milled.

All the letters and figures in this Token are inverted, and the legends read from right to left.

Addenda.

18th CENTURY HALFPENNIES.

COVENTRY.

1276. As 507, but *E*: Plain.

WILLEY.

Wilkinson.

1277. As 571, but *E*: "Payable At The Warehouse Of Thomas Clacke."

1278. As 699, but plain coat and stop after legend.
E: "Payable At The Warehouse Of Thomas Clacke."
This is an ordinary thick flan.

1279. As 703, but *E*: "An Asylum For The Oppressed Of All Nations. x."

1280. *O*: Bust to right, in a shaded coat, "John Wilkinson, Iron Master." The nose of the effigy lines with the first limb of the "M" in "Master," and the last letter of legend touches the frill.
R: Britannia seated, to left "Rule Britannia," Ex., "1794."
E: "Birmingham Redruth & Swansea."

1281. *O*: Vulcan seated at an anvil, forging an iron rod, with ship in the distance. "Halfpenny." Ex., "1792."
R: Bust to right, "Charles Roe," &c., as 380.
E: "Payable At Gilberts Northiam."

1282. As last, but *E*: Plain.

19th CENTURY PENNIES.

ATHERSTONE.

Ohetwynd.

1283. As 731, but in silver.

BIRMINGHAM AND WARWICKSHIRE.

1284. *O*: As 803, but with finer border and only twelve jewels on the arch of the crown.
R: As 803, but the first "1" in date lines with "G" in "General," instead of being below it.
E: Milled to right.

1285. *O*: As 804, but with fourteen jewels on the arch of the crown and the surmounted cross is under "&" instead of the "W."
R: As last.
E: Milled to left.

HALFPENNIES.

BIRMINGHAM.

Royal Visits.

1286. *O*: Bust to left. "To Commemorate The Royal Visit To Birm^{m}." Under the bust, "June 15th 1858."
R: View of a building, "Aston Hall Erected 1620." *E*: "Purchased By The People."

1287. The same, in silver.

1288. The same, in tin.

1289. *O*: Bust to left. "His Royal Highness Prince Arthur."
R: In an inner circle, "To Commemorate H.R.H. Prince Arthur's Visit ∗"; and in the centre, "—To— Birmingham —And— Lower Grounds Aston June 24th 1872."

1290. The same, in brass.

1291. *O*: The arms, supporters, crest, and motto of the city. "The Mint Birmingham." Under the motto, "Limited."
R: "To Commemorate The Visit Of H.I.M. The Shah Of Persia—·— To Birmingham 1889."

1292. The same, in gold.

1293. The same, in tin.

1294. *O*: Within a circle of pellets, the arms and motto of the town of Birmingham.
R: As last. This is on a small flan and in bronze.

Richards and Sunderland.

1295. *O*: "Richards & Sunderland ∗ Birm^{m} ∗" In centre, "—·— Woollen Draper 2. Union Street —·—"
R: "Broad Cloths . Tailor's Trimmings . &^{c}" In centre, between two ornaments, "Cassimeres." Brass.

FARTHINGS.

BIRMINGHAM.

Hadduck.

1296. As 973, but the letters of legend farther apart.
E: Milled.

1297. *O*: Full-faced bust of a Chinaman. "Chas Hadduck Ashted Row 1840
R: As 973.

Jones.

1298. As 989, but in brass.

Seekings.

1299. As 1006, but reads on obverse, "Hagley Row."

PAPER MONEY.

Five Shillings.

1300. As 1220, but the words under the frame, "On Acct of The Parish" are to the left instead of in the centre.

1301. As last, but without the brace, dated "1808," and signed "T: Saddington J Welch"

This latter is in leather, was formerly the property of R. L. Grew, and is now in the possession of Mr. Sam. Timmins.

The late J. Toulmin Smith took a great interest in this token, and much curiosity was evinced, and correspondence provoked as to its genuineness. The research made for the purposes of this work, however, and the discovery of the original plates, put al doubt beyond question. See Note 1228.

Corrigenda.

Page 13, No. 78, is in tin.

Page 74, add 866 bis, after 866.

List of Engravers and Manufacturers.

Engravers.

DAVIES.
DAVIS.
DIXON.
FAULKNER.
HALLIDAY.
HANCOCK.
HANCOCK, JUNR.
INGRAM.
JORDEN.
LOWE.
MAINWARING.
MOORE.
OTTLEY.
PATRICK.
PERRY.
PONTHON.
RADCLYFFE.
WEBB.
WESTWOOD.
WILLETS.
WILLIAMS.
WYON.

Manufacturers.

BIRMINGHAM MINT.
COTTRILL.
GIMBLETT.
GOOD.
HANCOCK.
HEATON.
HIRON.
JONES.
JORDEN.
KEMPSON.
LUTWYCHE.
MAHAR.
MOORE.
MOORE & ALLEN.
OTTLEY.
POPE.
RESTALL.
SKIDMORE.
SOHO MINT.
THOMASON.
WHITWELL.

LIST OF

Cities and Townships in which Tokens were issued

ALCESTER.
ATHERSTONE.
BARFORD.
BEDWORTH.
BIRMINGHAM.
BRAILES.
COLESHILL.
COUGHTON.
COVENTRY.
GRIFF.
HEMLINGFORD HUNDRED.
HENLEY-IN-ARDEN.
KENILWORTH.
KERESLEY.
KINETON.
KNOWLE.
LAPWORTH.
MEREVALE.
MERIDEN.
NEWTON.
NUNEATON.
PERRY BARR.
PILLERTON.
RUGBY.
SHIRLEY STREET.
SOLIHULL.
SOUTHAM.
STRATFORD-ON-AVON.
TAMWORTH.
TANWORTH.
TYSOE.
WARWICK.
WILLEY.
WILLINGTON.
WYKEN

Arms.

	TOKEN NO.
Birmingham de	716
Birmingham, City of	836
Chetwynd	731
Coventry	395
Freemasons'	27
Royal	734

Arms of the Ancient Guilds.

	TOKEN NO.
Apothecaries' Company	1113
Bakers' ,, ...	1125
Blacksmiths' ,, ...	1056
Butchers' ,, ...	1195
Cordwainers' ,, ...	1089
Cutlers' ,, ...	1045
Drapers' ,, ...	1028
Grocers' ,, ...	1022
Haberdashers' ,, ...	1050
Ironmongers' ,, ...	1043
Mercers' ,, ...	1024
Pewterers' ,, ...	1115
Weavers' ,, ...	1095

Heraldic Terms.

Or	=	Gold, fine dots, thus — ⁘
Argent	=	Silver, plain.
Gules	=	Light red, thus:— ■
Azure	=	Blue ,, ■
Vert	=	Green ,, ◆
Ermine	=	A fur of dignity.
Couped	=	Straight line at bottom, thus:— ——
Erased	=	Jagged ,, ,, ,, ~~
Bend Dexter	=	
Bend Sinister	=	
Pale	=	
Shield Quartered	=	
Fess, or Bar	=	
Saltire	=	
Chevron	=	
Engrailed	=	
Wavy	=	
Embattled	=	The battlements of a fortress.
Mullet	=	A pentagonal star.
Pellet	=	A shot or ball.
Fillet	=	A border.
Annulet	=	A small circle.
Limbeck	=	A tool.
Addorsed	=	Back to back.
Rampant	=	Rearing up.
Passant	=	Passing.
Guardant	=	Looking full face.
Regardant	=	Looking back.
Statant	=	Standing.
Couchant	=	Lying down.
Dormant	=	Sleeping.
Displayed (Bird)	=	Wings outspread.

PLATE A.

PLATE G.

PLATE H.

PLATE I.

PLATE J.

1
JOHN WILKINSON IRON MASTER
2
JOSEPHUS PRIESTLEY
THE NEW BIRMINGHAM TOKENS
3
WILLIAM PITT EARL OF CHATHAM
4
1795
5
EXAMINE
6
1812
7
MUSEUM
8
9
JUBILEE
AT STRATFORD
IN HONOUR
SHAKESPEARE
D.G.
STUART
10
BIRMINGHAM
1795
11
1811
12
13
14
ASTON HALL

PLATE K.

1
LONG·LIVE·THE·KING
2
DAVID GARRICK ESQR
3
4
5
6
7
GENERAL
8
9
10
11

PLATE L.

PLATE M.

1
THIS IS MY WORK JOHN GREGORY HANCOCK AGED 7 YEARS 1800
2
1
3
4
5
BIRMINGHAM PROMISSORY TOKEN
6
PROMISSORY PENNY TOKEN ISSUED BY THOMAS WELCH
7
8
E. JACOB AUCTIONEER IRONMONGER &c WELCH CROSS BIRMINGHAM
9
10
11

PLATE N.

PLATE O.

1
GEORGIVS III DEI GRATIA
2
WILLIAM PITT EARL OF CHATHAM
3
DR SAML JOHNSON
4
AS IF
5
ONE PENNY TOKEN
6
DELLA FORTUNA DELLA
7
8
9
10
11
12
13
14
15

PLATE P.

1
ALDINBAY MARKET BIRMINGHAM
CHEAP
CLOTHES
YORK SHOE
WAREHOUSE
WHOLESALE
&
RETAILE
1796
2
HENRIQUE CORTES & Co LIMITED
LONDON
3
MASONIS PENNY
4
WILKIN COLLIERY
MDCCCXIX
WARWICKSHIRE
5
SPECIMEN PIECE
CENT
6
INDUSTRY HAS ITS STRIKE
7
8
BIRMINGHAM
WARWICKSHIRE
9
160
10
11
12

PLATE Q.

1
2
BIRMINGHAM
1811
3
4
5
BIRMINGHAM
1813
SIX PENCE
6
7
8
9
MIDLAND
WOOLLEN
EMPORIUM
10
11
12
13

PLATE R.

1
BAKER'S
CELEBRATED
BIRMINGHAM
2
BIRMINGHAM
1813
THREE PENCE
3
75 HIGH ST
BIRMINGHAM
4
RALPH HEATON AND SONS
COINERS
TO THE BRITISH FRENCH
ITALIAN & OTHER
GOVERNMENTS
THE MINT BIRMINGHAM
5
BIRMINGHAM
1812
ONE PENNY
6
7
8
ONE POUND NOTE
PAYABLE AT
THE WORKHOUSE
FOR 240 TOKENS
9
THE MINT
BIRMINGHAM
10
11
HALF
PENNY
12

PLATE S.

1
ONE
PENNY
TOKEN
2
1
BISCA
1811
3
1811
4
1811
5
1812
6
7
8
9
10
11
12
ONE
PENNY

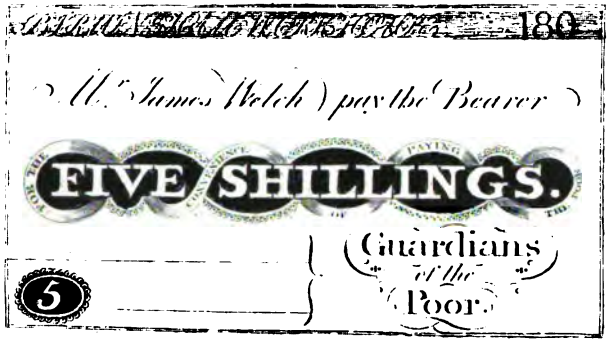
PLATE T.

1
3
AT THE
CIVET CAT
FORDGATE STREET
WORCESTER
& BULL RING
BIRMINGHAM
2
1812
BIRMINGHAM AND SWANSEA
1812
4
COPPER TOKEN
ONE PENNY
6
1812
5
COPPER TOKEN
ONE PENNY
7
ONE
PENNY
8
FLINT COPPER COMPANY
TOKEN
1811
9
ONE
PENNY
TOKEN
KNIGHLEY

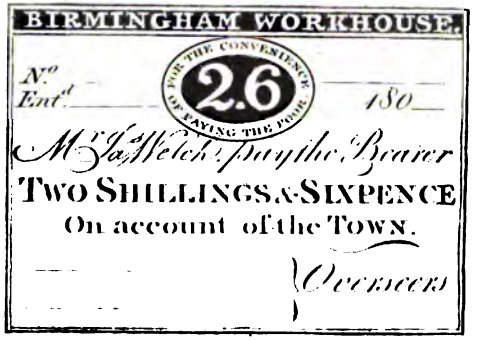
PLATE U

No
Birmingham
On Demand I Promise to pay the
Bearer the Sum of FIVE POUNDS, at
Mess.rs Spooner Attwoods & Co. London.
Value received. No
FIVE POUNDS
Ent.d

1


180
Mr. James Welch) pay the Bearer
FIVE SHILLINGS.
Guardians of the Poor
5

2

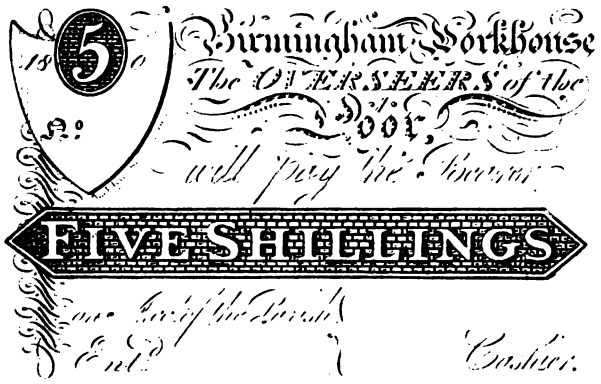

BIRMINGHAM WORKHOUSE.
No.
Ent.d
2.6
FOR THE CONVENIENCE OF PAYING THE POOR
180
Mr. Ja.s Welch pay the Bearer
TWO SHILLINGS & SIXPENCE
On account of the Town.
Overseers

3

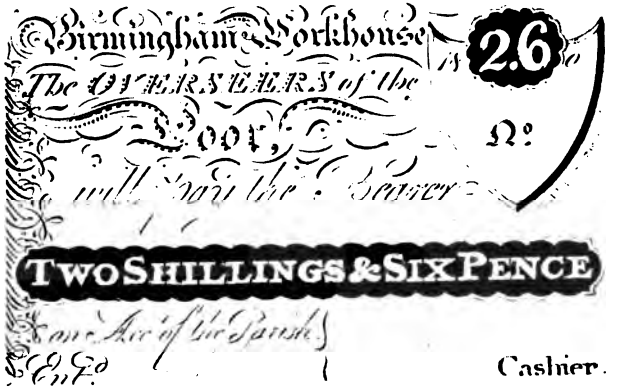
PLATE V

Lichfield Street
Birmingham.
No.
No.
Promise to pay the Bearer
on Demand the Sum of ONE POUND,
Value received the ___ day of ___ 18 ___
ONE POUND.
Entd.

4

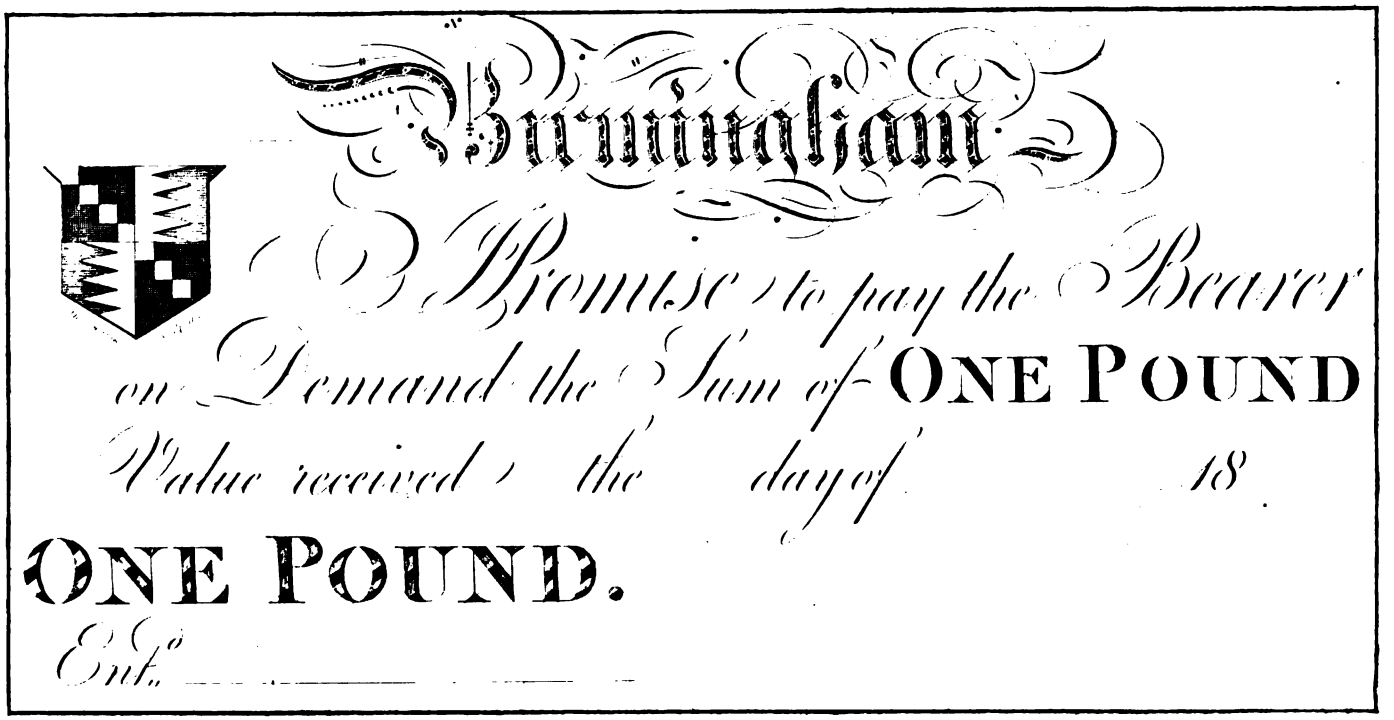

5
Birmingham Workhouse
The OVERSEERS of the
Poor,
will pay the Bearer
FIVE SHILLINGS
Entd
Cashier.

5

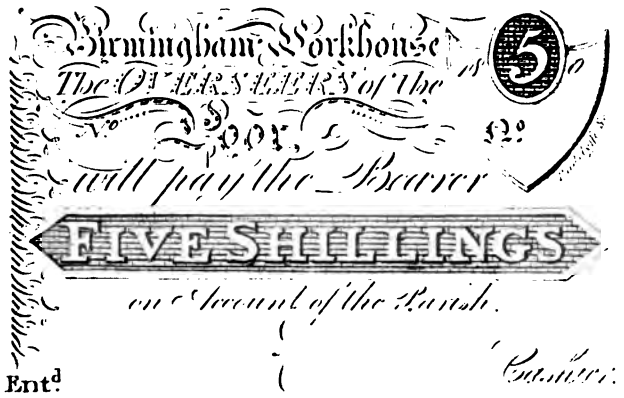

Birmingham Workhouse
2.6
The OVERSEERS of the
Poor,
No
TWO SHILLINGS & SIX PENCE
Entd
Cashier.

6

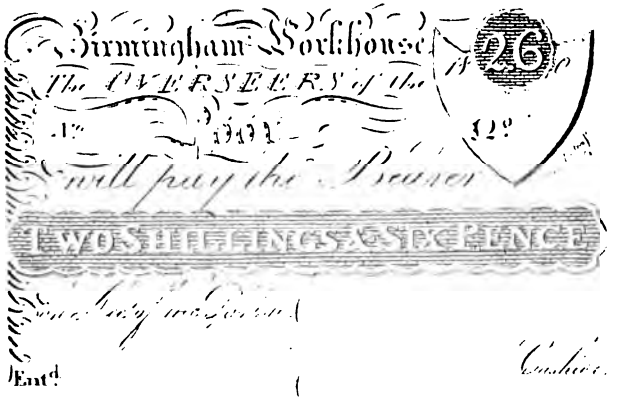
PLATE W.


Birmingham
Promise to pay the Bearer
on Demand the Sum of ONE POUND
Value received the day of 18
ONE POUND.
Entd

7

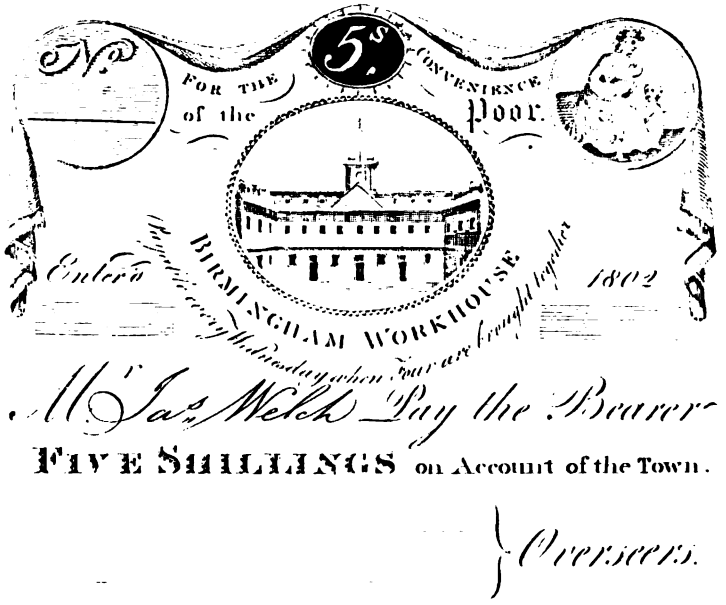

Birmingham Workhouse
The OVERSEERS of the
Poor
will pay the Bearer
FIVE SHILLINGS
on Account of the Parish.
Entd
Cashier.

8


Birmingham Workhouse
The OVERSEERS of the
will pay the Bearer
TWO SHILLINGS & SIXPENCE
Entd
Cashier.

9

PLATE X.



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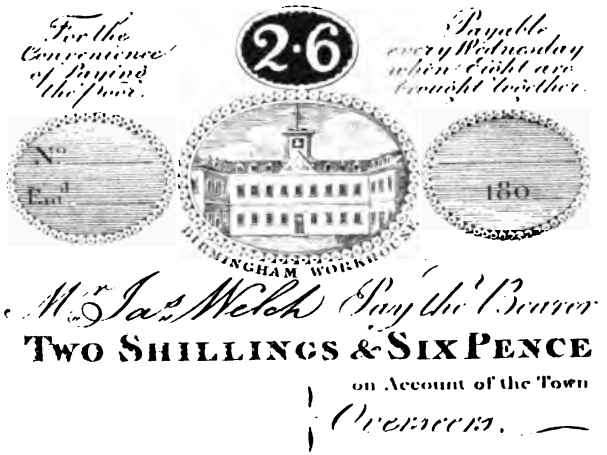

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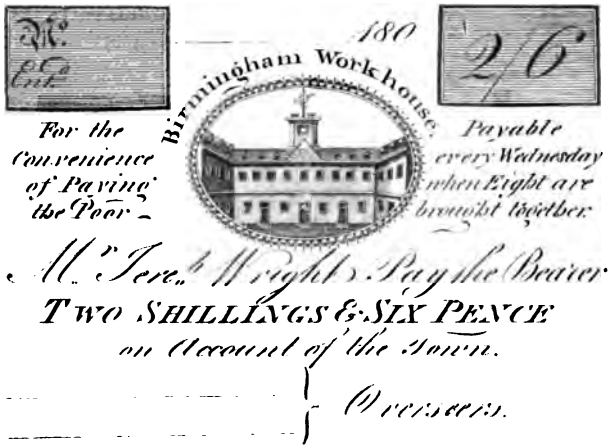

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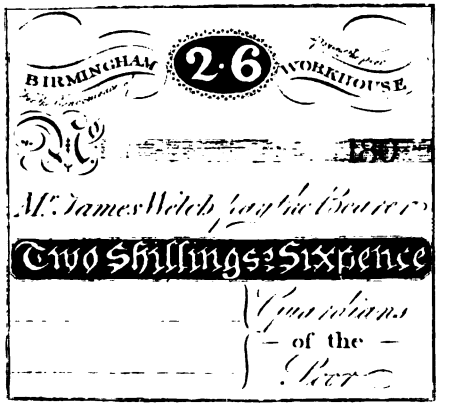
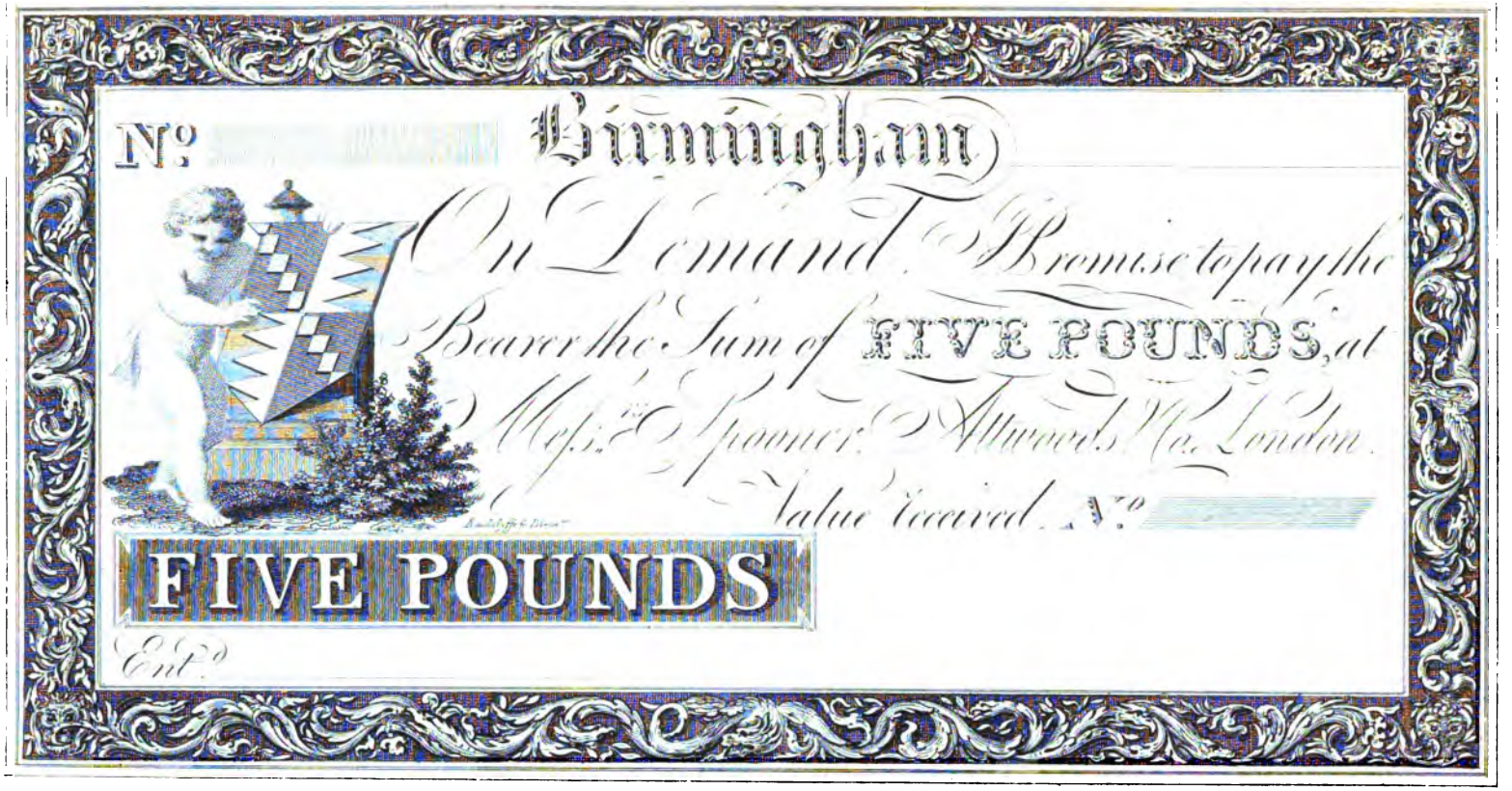


13

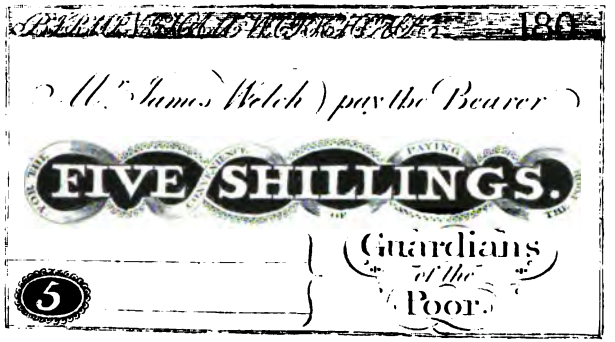
PLATE T.

1
2
3
BIRMINGHAM & SOUTH WALES
1812
THE TOWN HALL
1802
BIRMINGHAM AND SWANSEA
1812
4
COPPER TOKEN
ONE PENNY
6
1812
5
COPPER TOKEN
ONE PENNY
7
BIRMINGHAM AND SWANSEA
ONE PENNY
8
TOKEN
1811
9
ONE
PENNY
TOKEN
KNIGHLEY

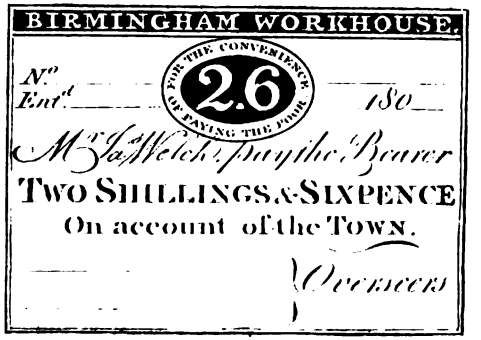
PLATE U


Birmingham
On Demand I Promise to pay the
Bearer the Sum of FIVE POUNDS, at
Messrs. Spooner Attwoods & Co. London.
Value Received
FIVE POUNDS

1


FIVE SHILLINGS.
Guardians
of the
Poor.
5

2


BIRMINGHAM WORKHOUSE.
26
FOR THE CONVENIENCE OF PAYING THE POOR
TWO SHILLINGS & SIXPENCE
On account of the Town.
Overseers

3

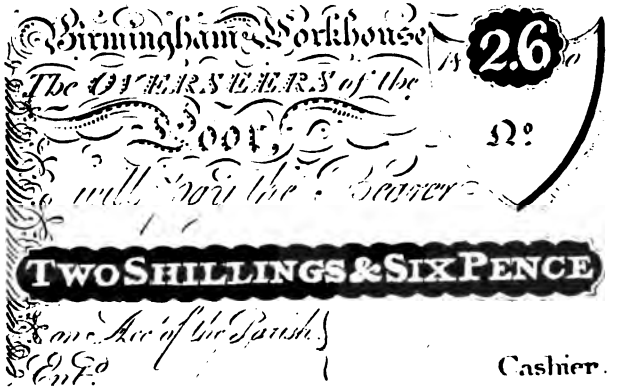
PLATE V

Lichfield Street
Birmingham.
No.
No.
I Promise to pay the Bearer
on Demand the Sum of ONE POUND,
Value received the ___ day of _____ 18
ONE POUND.
Ent.d

4

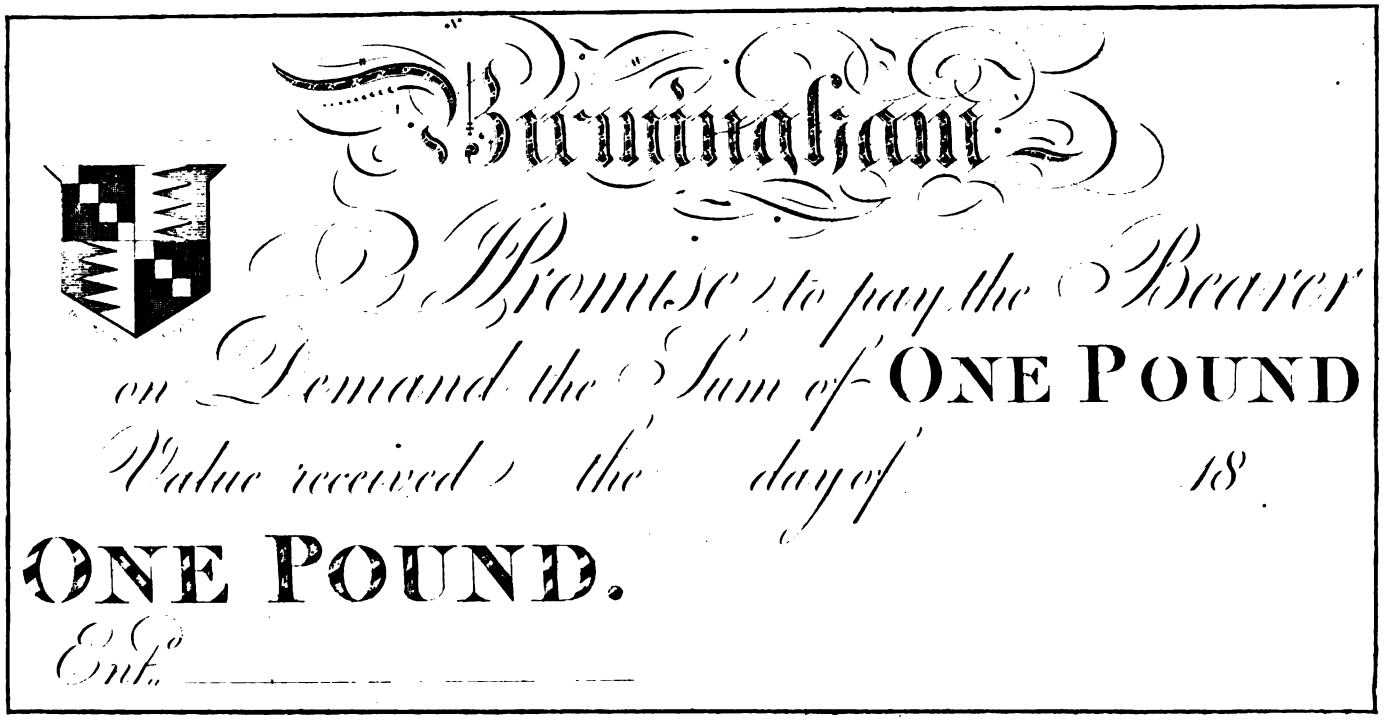
5
Birmingham Workhouse
The OVERSEERS of the
POOR,
No
will pay the Bearer
FIVE SHILLINGS
Ent.d
Cashier.

5

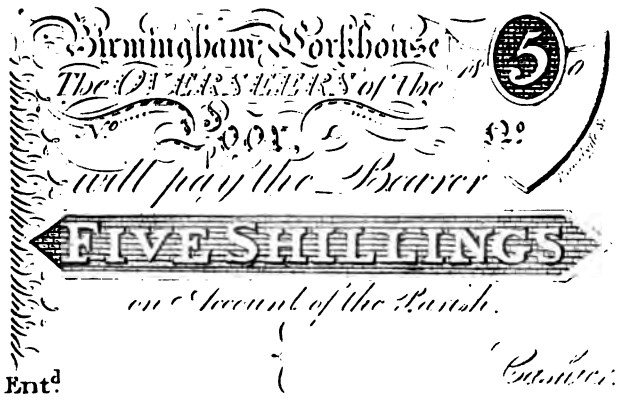

Birmingham Workhouse
2.6
The OVERSEERS of the
POOR,
No
will pay the Bearer
TWO SHILLINGS & SIX PENCE
Ent.d
Cashier.

6

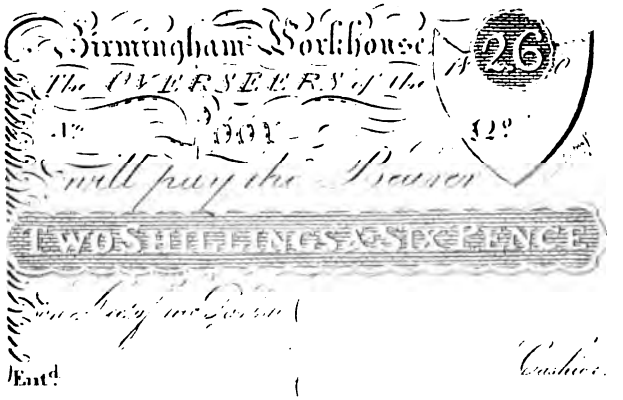
PLATE W.


Birmingham
I Promise to pay the Bearer
on Demand the Sum of ONE POUND
Value received the day of 18
ONE POUND.
Entd

7

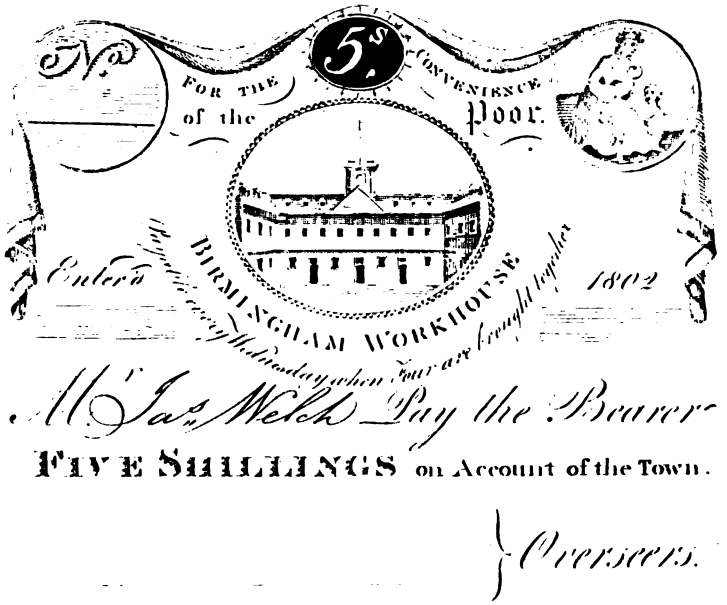

Birmingham Workhouse
The OVERSEERS of the
POOR
will pay the Bearer
FIVE SHILLINGS
on Account of the Parish.
Entd
Cashier.

8

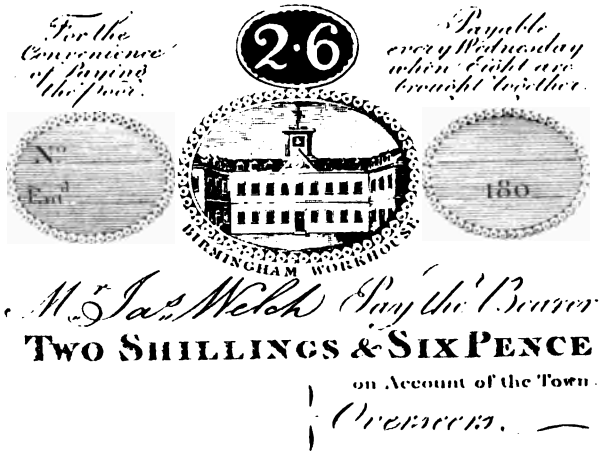

Birmingham Workhouse
The OVERSEERS of the
POOR
will pay the Bearer
TWO SHILLINGS & SIXPENCE
Entd
Cashier.

9

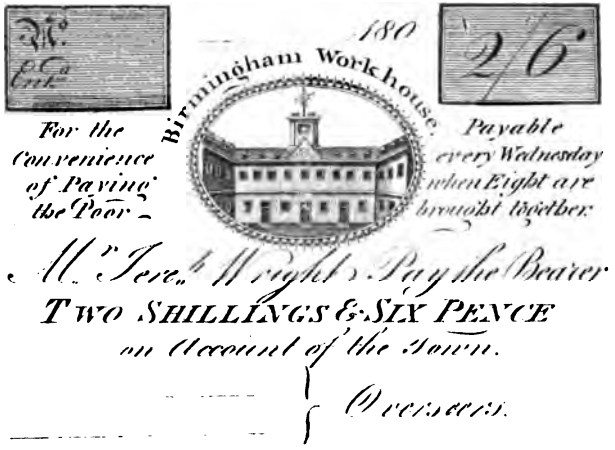
PLATE X.



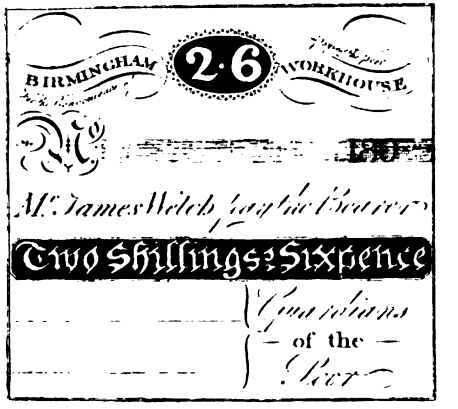
10



11



12



13

Contents.

	PAGE.
Addenda	117
Advertisement	vii.
Arms	121
Arms of the Ancient Guilds	121
Corrigenda	119
Dedication	v.
Devices on Seventeenth Century Tokens	131
Engravers, List of	120
Heraldic Terms	122
Hints to Collectors	xix.
Historical Survey	ix.
Manufacturers, List of	120
Medalets and Checks	111
Paper Money of the Birmingham Overseers	109
Token Coinage of Warwickshire –	
Eighteenth Century	1
Nineteenth Century	58
Seventeenth Century	90
Token-issuing Cities and Townships List of	120

Index.

Eighteenth Century Tokens.

ABBREVIATIONS: *P* = Penny; *H* = Halfpenny; *F* = Farthing.

		PAGE
Allin	*H.*	12
Alston	*H.*	13
Archer, an	*H.*	42
Anchor and Cable, an	*H.*	33
Associated Irish Mines	*H.*	40
A Way to Prevent Knaves Getting a Trick	*H.*	18
Bank Lands	*H.*	33
Barker, Geo.	*P.*	2
Barker, Geo.	*H.*	13
Barker, Geo. Hollington	*H.*	13
Biggs	*H.*	14
Birmingham Associations	*P.*	8
Birmingham Buildings (Kempson's)	*H.*	19
Birmingham Buildings (Ottley's)	*H.*	29
Birmingham Caledonian Society	*P.*	7
Birmingham Company	*H.*	25
Birmingham Farthings		57
Birmingham Half Halfpenny		57
Birmingham Mining & Copper Co.	*H.*	24
Birmingham Societies	*P.*	7
Birmingham Workhouse	*2/6*	1
Birmingham Workhouse	*1/6*	2
Birmingham Workhouse	*1/-*	3
Bisset	*P.*	3
Bisset	*H.*	14
Boy, with Spanner	*H.*	17
Cæsar's Tower	*P.*	9
Castle and Church	*H.*	43
Civitas Coventriæ	*H.*	40
Clarke	*H.*	15
Coining Press, a	*H.*	23
Coining Press, a	*F.*	58
County	*H.*	12
Coventry Buildings (Kempson's)	*H.*	33
Crowned Harp	*H.*	43
Demosthenes	*P.*	8
Diva Britannia	*P.*	2
Donald	*H.*	15
Druid's Head	*H.*	56
East India House	*H.*	40
Eves, Pope, and Eves	*H.*	15
F.B.	*H.*	43
Female Holding a Harp	*H.*	56
Fine Silver	*3/6*	1
Freeth	*P.*	3
Garbett	*H.*	16
Garrick	*H.*	16, 17
Gen. Elliot	*H.*	16, 32
Genius of Britain	*H.*	32
Geo. III.	*H.*	22, 43
G.G.	*H.*	33
Greatheads	*P.*	11
Guillotine, a	*H.*	16
Hales	*H.*	36
Hallan	*H.*	16
Hampden and Sydney	*H.*	32
Hancock	*P.*	4
Hancock, interior	*P.*	4
Handel	*H.*	35
Harding	*P.*	10
Hardy	*H.*	17
Hickman	*H.*	18

		PAGE
H.M. Co.	*H.*	56
Howard, John	*H.*	18
Howe	*H.*	32
Intelligence Office, the	*H.*	16
I.O.M.	*H.*	17
Jacob	*P.*	4
John Nott	*H.*	31
John of Gaunt	*H.*	40
Johnson, Dr. Samuel	*H.*	14, 17
Justice, Figure of...	*H.*	56
Kempson	*P.*	4
Kempson, Birmingham Buildings	*H.*	19
Kempson, Coventry Buildings ...	*H.*	33
Kenilworth...	*P.*	9
"Let us make Pen.nys" ...	*H.*	56
Liberty and Commerce	*H.*	18
Little Turnstile	*H.*	43
Loggerheads	*P.*	11
Long Live the King	*H.*	17
Louis XVI. and M. Antoinette...	*H.*	32
Lutwyche	*H.*	23
Masonic	*P.*	5
Masonic	*H.*	24
Mercury	*H.*	13
Mercury	*F.*	58
Meriden	*H.*	42
Metal and Copper Co.	*H.*	28
Mining and Copper Companies...	*H.*	24
Mining Tools	*H.*	55
Moneta	*H.*	23
Mounted Dragoon...	*H.*	18
Nelson	*1/-*	2
Newton	*H.*	42
Nickson	*H.*	36
Noted Advocates	*H.*	18
Nuneaton	*H.*	42
Ottley	*H.*	29
Pair of Breeches	*H.*	43
Peeping Tom	*H.*	40
Perrins	*P.*	5
Pitt	*P.*	2
P.M. Co.	*H.*	32
Poor House	*H.*	13
Priestley	*P.*	5
Priestley	*H.*	30
P.S.	*H.*	32
Pye	*H.*	32
Reynolds and Co....	*H.*	37
Rose and Thistle	*H.*	18
Rule Britannia	*H.*	17
Sedition	*P.*	6
Shakespeare	*P.*	9
Shakespeare	*H.*	43
Shakespeare—Half Halfpenny		57
Sharp	*H.*	41
Ship in Full Sail	*H.*	18
Skidmore	*H.*	32
Spence	*H.*	43
St. Andrew and his Cross ...	*H.*	40
Stanhope, Noble without Nobility	*H.*	40
Stone Cross, a	*H.*	40
Stratford-on-Avon...	*P.*	9
Stratford-on-Avon...	*H.*	43
Stratford-on-Avon, Half Halfpenny ...		57
Success to the Coal Trade ...	*H.*	17
Tamworth	*P.*	10
Tamworth	*H.*	43
Union Mill	*P.*	6
Union Mill	*H.*	33
View of Ruins	*H.*	16
Warwick	*P.*	11
Warwickshire	*H.*	12
Warwickshire Yeomanry ...	*P.*	8
Webb	*H.*	42
Welch	*P.*	7
Wilkinson	*3/6*	1
Wilkinson, reverse blank ...	*H.*	44
Wilkinson (Forge)	*H.*	44
Wilkinson (Vessel)	*H.*	50
Wilkinson (Vulcan)	*H.*	51
Wyon	*P.*	7
Yeomanry	*P.*	8

Nineteenth Century Tokens.

		PAGE
Aldridge	*F.*	82
Aston, C. H.	*H.*	72
Aston, C. H.	*F.*	82
Atherstone	*P.*	61
Atherstone	*H.*	71
Baker	*H.*	72
Beddington	*H.*	72
Birmingham Centenary Buildings	*H.*	73
Birmingham and Flint Copper Co.	*P.*	68
Birmingham and Neath	*P.*	66
Birmingham and Risca	*P.*	66
Birmingham and Sheffield ...	*P.*	67
Birmingham and South Wales...	*P.*	68
Birmingham and Swansea ...	*P.*	68
Birmingham and Swansea ...	*H.*	71
Birmingham Union Copper Co.	*P.*	67
Birmingham and Warwickshire	*P.*	68
Birmingham Workhouse... ...	*6d.*	60
Birmingham Workhouse... ...	*3d.*	60
Birmingham Workhouse... ...	*P.*	65
Blackham Bros.	*F.*	82
Blackwell	*F.*	83
Blue Coat Boy	*H.*	81
Boddington...	*F.*	83
Booth	*P.*	70
Bradford Street Mills	*P.*	62
Bradford Workhouse	*P.*	64
Brailes	*H.*	81
Britannia Seated	*P.*	61
Campbell	*P.*	61
Campbell	*H.*	73
Cash Notes...	*P.*	67
Centenary Buildings, Birmingham	*H.*	73
Chaplain	*F.*	83
Chetwynd	*P.*	61
Chetwynd	*H.*	71
Church and Houses	*H.*	75
Civet Cat	*H.*	79
Cock over Shield	*H.*	73
Cortes & Co.	*P.*	63
Cottrill	*F.*	83
County	*P.*	61
Coventry	*P.*	69
Coventry Show Fair	*H.*	82
Cow Lane	*H.*	81
Crown Copper Co.	*P.*	66
Dakin & Co.	*H.*	75
Elephant and Hog	*H.*	72
Elephant and Hog	*F.*	82
Ellingworth	*H.*	75
Finderer	*H.*	75
Fleece Suspended	*H.*	77
For General Circulation... ...	*P.*	68
For Publication	*P.*	64
Fox	*F.*	83
Free School, Coventry	*P.*	69
Gargory	*F.*	83
Gibson	*P.*	62
Golden Cross	*P.*	70
Goodwin	*F.*	84
G. R.—Keighley	*P.*	66
Graham	*F.*	84
Great Western Portrait Rooms	*F.*	84
Grendon	*P.*	61
Grendon	*H.*	71
Griffin	*H.*	75
Grove	*F.*	84
Hadduck	*F.*	84
Hallam	*F.*	84
Hancock	*P.*	4
Hand	*F.*	84
Hands and Bach	*F.*	84
Harrold & Co.	*H.*	76
Hayward, W.	*F.*	84
Hayward, W. H.	*F.*	85

		PAGE
Hazlewood School...	*H.*	76
Heaton	*H.*	77
Heaton	*F.*	85
Hepworth	*H.*	77
Hill	*F.*	85
Hinde	*F.*	85
Hipwood	*F.*	85
Hiron	*H.*	77
Holland	*H.*	77
Jarrett	*F.*	85
Jeffery	*F.*	85
J. M.—Keighley	*P.*	66
Jones	*P.*	62
Jones	*H.*	78
Jones, W. B.	*F.*	86
Keighley	*P.*	64
Kemp, E.	*F.*	86
Kemp, T.	*F.*	86
Kendall	*H.*	79
Kennedy	*H.*	79
King	*F.*	86
Lane	*H.*	79
Lisseter	*P.*	62
Love Tokens	*H.*	78
Lyons	*P.*	62
Mappin	*F.*	86
Martin	*F.*	87
May	*F.*	87
Midland Joint Stock Fish Co....	*H.*	79
Mint (Birmingham)	*P.*	62
Mint (Birmingham)	*H.*	77
Myers	*F.*	87
Nutter	*H.*	79
Omnibus	*H.*	80
Palmer	*H.*	80
Pattern Workhouse	*P.*	65
Payable in Cash Notes	*P.*	64
Perry Barr...	*P.*	70
Philemon Holland...	*P.*	69
Playing at Marbles	*P.*	69
Pope	*P.*	63
Pope	*F.*	87
Reeves	*F.*	87
Richards	*F.*	87
Riderless Horse	*P.*	62
Risca Union Copper Co.	*P.*	67
Rodgers	*H.*	80
Royd	*H.*	80
Sames	*H.*	80
Scott	*F.*	87
Seekings	*F.*	87
Sefton	*F.*	88
Sill Bros.	*F.*	88
Simpson	*F.*	88
Sir Original	*H.*	76
Smith, Wm.	*F.*	88
Smith, W. C.	*H.*	80
Steadman	*F.*	88
Stokes	*F.*	88
Stratford-on-Avon...	*F.*	89
Sunderland	*F.*	89
The Glorious and Immortal Memory	*P.*	62
Thomason	*P.*	63
Thomason	*F.*	89
Town Hall	*H.*	81
Underwood...	*F.*	89
Union Copper Co.	*P.*	64
Vickerstaff	*H.*	81
Walford	*F.*	89
Walker	*H.*	81
Warwick	*H.*	82
Warwick	*F.*	89
Waste Not, Want Not	*P.*	70
Weldon	*H.*	81
Wilcox	*H.*	81
Wilders	*H.*	81
With One Sole Pen	*P.*	69
Wyken Colliery	*P.*	70
A Chinaman Standing	*2/6*	59
Bedworth	*1/-*	58
Birmingham	*2/6*	59
Birmingham Workhouse..	*2/6*	59
Birmingham Workhouse...	*1/-*	59
Birmingham Workhouse...	*6d.*	60
Lane	*1/-*	58
Wright	*2/6*	59

Seventeenth Century Tokens.

		PAGE
Alcester	*H.*	90
Alcester	*F.*	91
Alsop, Samvell	*F.*	97
Alsopp, Nathaniell	*F.*	97
Atherstone	*H.*	91
Atherstone	*F.*	91
Avstin, William	*F.*	97
Avery, Thomas	*H.*	102
Aylesbury, Christo	*F.*	107
Bacon, Samvel	*H.*	101
Barford	*H.*	92
Barnard, Nathaniel	*F.*	97
Barrow, Lvke	*F.*	102
Bedford, Robert	*F.*	97
Berry, Katherine	*F.*	91
Bird, Richard	*F.*	107
Birmingham	*H.*	92
Birmingham	*F.*	95
Boreman, Edward...	*F.*	106
Boswell, Gervase	*F.*	102
Bovcher, Tho.	*H.*	100
Bovlton, Iohn	*H.*	104
Boyes, William	*H.*	102
Brailes	*H.*	95
Brandon, Iohn	*H.*	103
Brine, Mary	*H.*	92
Brington, Iohn	*H.*	92
Brooke, Robert	*H.*	90
Brookes, Iohn	*H.*	96
Bvrberry, William	*H.*	92
Carpenter, Iohn	*H.*	97
Cawnt, William and Robert ...	*H.*	106
Chambers, Iohn	*H.*	106
Chelsey, Iohn	*F.*	104
Chelsey, William	*F.*	103
Cheston, Stephen	*H.*	103
Cheston, Stephen	*F.*	104
Cockbill, Will	*H.*	92
Coleshill	*H.*	96
Colmore, William...	*H.*	92
Coughton	*H.*	96
Coventry	*H.*	96
Coventry	*F.*	97
Crabb, Matthias	*F.*	91
Cricklowe, Iohn	*H.*	97
Crispe, William	*H.*	91
Crispe, Will.	*F.*	91
Crooke, Thomas	*H.*	96
Crvsse, Edward	*F.*	98
Dewes, Ioseph	*F.*	91
Dvnn, Ivdith	*H.*	107
Eads, Tho....	*H.*	103
Eady, Tho....	*H.*	103
Earle, Michaell	*F.*	98
Earle, William	*H.*	102
Eborne, I. O.	*F.*	101
Eede, Roger	*F.*	107
Eedes, William	*H.*	101
Eedes, William	*H.*	101
Emes, Fvlke	*F.*	91
Ensor, Edward	*H.*	93
Ensor, Edward	*F.*	95
E. O.	*H.*	97
Everitt, Rich.	*F.*	91
Fawcett, William	*H.*	102
Fayerbrother, Edward	*F.*	98
F. C.	*F.*	98
Fentham, George	*H.*	93
Freeman, Edward	*H.*	93
Garlic, Iohn	*F.*	107
Gilbert, William	*F.*	98

		PAGE
Glascocke, William	F.	102
Green, Robert	H.	106
Griff...	F.	99
Hall, Thomas	F.	101
Handley, Rob.	H.	100
Hanslapp, Margray	F.	104
Harper, Abraham	F.	103
Hawks, Richard	F.	107
Heath, Simon	H.	93
Heath, Thomas	H.	107
Hemins, Iohn	H.	100
Hemlingford Hundred	H.	99
Henley-in-Arden	H.	100
Henson, Edward	H.	93
H. E. W.	F.	99
Hicks, Rich.	H.	104
Hicks, Thomas	F.	107
Hopkins, Ioseph	H.	93
Hornblower, Edmvnd	H.	96
Horwood, Laurance	F.	105
Hvnt, Richard	F.	105
Hvnnt, Richard	H.	104
Iackson, Iohn	F.	107
Iagoe, Iohn	H.	106
Iesson, Iohn	H.	94
Iohnson, Charles	F.	91
Kenilworth	H.	100
Kerby, Iohn	F.	107
Keresley	H.	100
Kineton	H.	100
Kineton	F.	101
King William	H.	94
Knowle	H.	101
Lapworth	F.	101
Lapworth, Edward	F.	98
Lax, Iohn	F.	98
Leather, Edward	H.	94
Leather, Richard	H.	94
Lilly, Iohn	H.	94
Loe, Bridget	H.	103
Lvcas, Abraham	F.	98
Lyndon, William	H.	104
Mason, Daniell	H.	104
Mason, Daniell	F.	105
M. E. M.	F.	107
Merevale	F.	101
Meriden	H.	101
Michell, William	H.	106
Morgan, Edward	H.	106
Mvrdock, Iohn	H.	97
Nasebit, William	H.	94
Newcombe, Iohn	H.	104
Nichols, Stephen	F.	108
Norton, Iohn	H.	100
Nuneaton	H.	102
Nuneaton	F.	102
Palmer, Thomas	H.	103
Parker, Mathew	F.	98
Peasley, Samvel	F.	98
Peisley, Samvel	F.	98
Pemberton, Thomas	H.	94
Perkins, Samvell	H.	100
Pewtrill, Thomas	H.	94
Phillips, Ioseph	H.	104
Pickard, Thomas	H.	90
Pickerd, Thomas	H.	90
Pillerton	H.	102
Potterill, Iohn	H.	94
Power, Iohn	F.	91
Raynor, Iohn	F.	101
Reinoles, Iohn	H.	90
Reynolds, William	F.	91
Rimill, Thomas	H.	95
Rogers, Edward	H.	104
Rovnd, Stephen	H.	90
Rovnd, Thomas	H.	90
Rowney, William	F.	99
Rowney, William, Senior	H.	97
Rugby	H.	102
Rugby	F.	102
Rvssell, Thomas	H.	94
Sadler, George	F.	91
Sanford, Nicholas	H.	94
Seddon, Robert	H.	100
Sharley, Francis	H.	95
Sheppard, William	H.	101
Sherley, Iane	H.	95
Shirley Street	H.	103

		PAGE
Smalbrooke, Robert	*H.*	95
Smith, Edward	*H.*	105
Smith, Edward	*F.*	105
Smith, Francis	*H.*	105
Smith, Iohn	*F.*	99
Snell, William	*F.*	99
Solihull	*H.*	103
Southam	*H.*	103
Southam	*F.*	103
Stratford-on-Avon...	*H.*	104
Stratford-on-Avon...	*F.*	105
Stratford, Thomas	*F.*	108
Tamworth	*H.*	105
Tamworth	*F.*	106
Tamworth Chamberlains... ..	*H.*	105
Tanworth	*H.*	106
Taylor, Edward	*H.*	99
Taylovr, Iohn	*H.*	95
Taylour, Thomas	*F.*	105
Tilgman, Millicent	*F.*	103
Tissall, Samvell	*H.*	97
T.P.	*F.*	98
Tysoe	*H.*	106
Tysoe	*F.*	106
Wade, Ann	*H.*	90
Wagstaff, Tho.	*F.*	106
Walker, William	*H.*	96
Wallis, Iohn	*H.*	108
Warden, Edward	*F.*	102
Warwick	*H.*	107
Warwick	*F.*	107
Welch, Iohn	*H.*	106
Wheeler, Sam.	*H.*	107
Whinicke, Rob.	*F.*	108
White, Edward	*F.*	106
Willington	*H.*	108
Willson, Edmvnd...	*F.*	108
Woolrich	*F.*	99
Woollsted	*H.*	97
Woolsted	*F.*	99
Yarnold, Iohn	*F.*	91
Yarnold, Margaret	*F.*	91

Seventeenth Century Devices.

	PAGE
Anchor, an	98
Angel, an	104
Angel, an	107
Arms of England	98
Banner, a	96
Barrel, a	98
Bear and Ragged Staff	107
Bell, a	107
Bird, a	107
Book, a	96
Book, a	93
Bunch of Grapes	103
Bust, a	92
Castle, a	108
Catherine Wheel	92
Chandler, a	90
Chandler, a	91
Chandler, a	104
Chandler, a	106
Chandler, a	107
Chopper, a	101
Cock, a	101
Cock, a	102
Collier, a	101
Coronet and Swan	107
Crescent and Seven Stars	97
Cross-keys	104
Cross-keys	105
Crown, a	103
Crown, a	107
Dolphin, a	107
Dove, a	98
Elephant and Castle	96
Elephant and Castle	97
Elephant and Castle	99
Falcon, a	104
Fleece, a	98
Fleur-de-lys	106
Fleur-de-lys	95
Fox, a	91
Globe, a	97
Globe and Castle	97
Greyhound, a	90
Hat and Feathers	97
Head, full-faced	99
Head in profile	99
Head of a Lion	95
Head and Arrow	102
Horse, a	107
Jar, a	91
Knot, a	102
Leopard, a	96
Leopard, a	97
Lion, a	103
Lions, Three	104
Man with Pole	100
Man with Bow	104
Miner, a	99
Mortar and Pestle	91
Pack Horse	98
Pack Horse	104
Pair of Scales	91
Pair of Scales	94
Raven, a	107
Rose, a	99
Rose and Crown	106
Rose Crowned	108
Shovel, a	91
Shuttle, a	97
Shuttle, a	99
Stag, a	101
Star, a	98
Sugarloaf, a	98
Sugarloaf, a	103
Sun, the	98
Sunflower, a	99
Swan, a	91
Swan, a	107
Three Bats	102
Three Crowns on Royal Oak	108
Three Tuns	97
Thistle, a	97
Trade Mark, a	97
Two Daggers	94
Two-headed Eagle	104
Whiskey Still	107
Woolpack, a	104

Paper Money of the Birmingham Overseers.

	PAGE
Paper Notes for	
Five pounds	109
One pound	109
Five shillings	109
Two shillings and sixpence... ...	110

Medalets and Checks.

	PAGE
Apollo Garden	111
Billing Bros.	111
Billing, M.	111
Birmingham Musical Society	111
Birmingham Political Unions	111
Boulton, M.	112
Boulton and Watt...	113
British Association	113
China Mint, Hong Kong...	116
Day's	113
Earl of Aylesford	116
Edmund Beales	114
Empire, The	113
Festival Choral Society	113
First Musical Festival	116
Gaiety, The	114
Grand Sultan Divan	113
Hanson and Welch	116
Holder's	114
Inshaw	115
Junior Conservative Club	114
Lloyd, F. R. S.	116
London Museum	114
Market Hall	116
Midland Club	114
Moore, Joseph	113
Pavilion, The	114
Princess Charlotte	115
Reform League	114
St. John's	115
Spread Eagle	115
Steam Clock	115
Theatre Royal	115
Town Hall	115
Watt and Co.	116
Warwickshire Floral and Horticultural Society	116
We shall not look upon his like again...	115
Young Men's Christian Association ...	113

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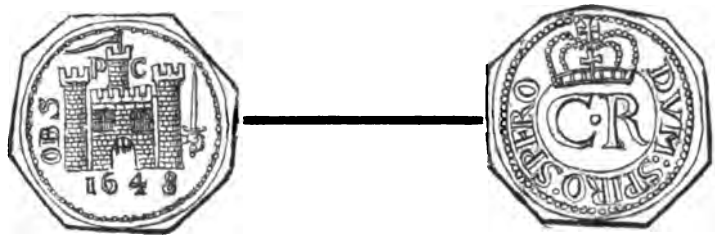

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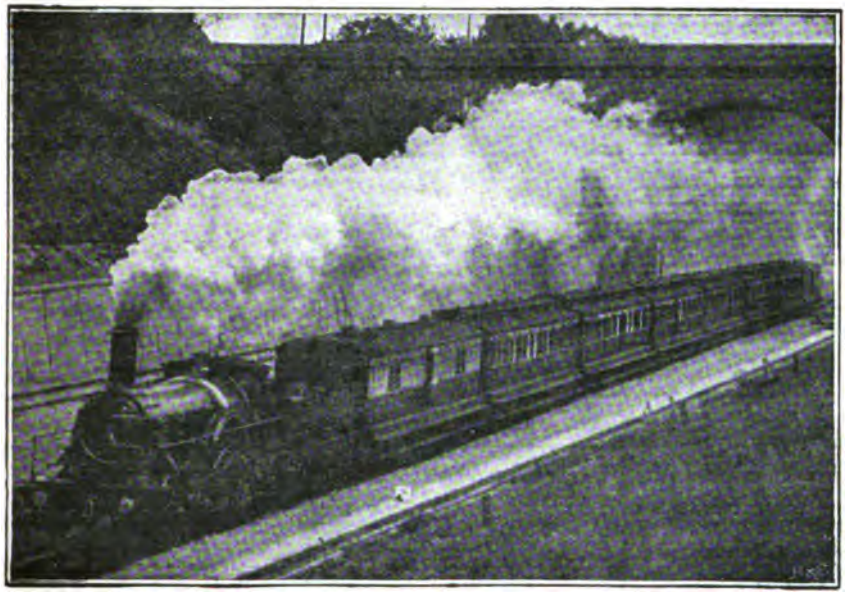

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The obverse of the medal is wholly occupied with a reproduction of the beautiful frontispiece to the 1893 volume of *The Printing World*, issued with the May number of last year, and shows Caxton examining his first proof sheet at his press in Westminster Abbey, the perspective being very fine, and the minute details faultlessly rendered. The reverse has the inscription in the centre, surrounded by the conventional laurel wreath, the remaining portion being occupied with the broad band bearing the motto, "To advance the Art Preservative of Arts." Altogether, the medal is the striking embodiment of a noble conception brought to fruition by the most beautiful workmanship.

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THE TOKEN COINAGE OF WARWICKSHIRE.*

Reprinted from the BIRMINGHAM DAILY GAZETTE, Jan. 15th, 1895.

To the long list of Birmingham books must now be added another, which, while appealing to a more exclusive circle, indicates an amount of industry and research unknown in previous local volumes that have made their appearance this season. Under the title of "The Token Coinage of Warwickshire: with Descriptive and Historical Notes," Mr. W. J. Davis has prepared an elaborate and beautiful work dealing with local numismatics, which is published by Messrs. Hudson and Son, Edmund Street. High as is the industrial reputation of our city, our own county makes no feeble bid for excellence. As a local man Mr. Davis has been able to bring to his subject a knowledge of local matters to which an outside writer could not even pretend, and the consequence is that his volume has gained in value to a considerable extent. With one exception Warwickshire has issued more tokens than any other county, and it has carried the palm for beauty of design and excellence of workmanship. Besides the production of our own public and private tokens, most of the best pieces of other places, including Devonshire, Cornwall, Northumberland, Scotland, and Ireland, were engraved and manufactured in Birmingham Mr. Davis deals with the seventeenth, eighteenth, and nineteenth centuries only, though there is evidence that tokens were in use in the time of Queen Elizabeth. The origin of these moneys seem to lie in the inadequate supply of legitimate coin. In the reign of James I. many traders, finding themselves short of "small change," struck and issued farthing tokens in lead, and, at intervals subsequent to that period, the same difficulty was met by similar means. Counterfeiting was carried on to a large extent, but the respective Governments of the day only attempted to deal with the matter in a half-hearted fashion. The reputation for groat-coining gained by Birmingham was upheld in the issue of base halfpence and farthings, for, in 1742, six men, under a strong guard of soldiers, were sent from our town to Warwick Gaol on a charge of making and uttering counterfeits. We are not told what punishment awaited the offenders, but the penal equivalent for "smashing" was different then to that of modern times. The coinage difficulty continued until the traders at last became desperate, took the matter into their own hands, and towards the close of the last century, "with full public approval, issued their own tokens." The "die engravers" of Birmingham used their plants for token making, and one Peter Kempson struck twenty-seven pieces illustrating the buildings of the town, and was forthwith commissioned to execute a similar series for Coventry. Everywhere the tokens were accepted in lieu of money, and the public by such means showed their appreciation of a positive convenience. As might be expected, the varieties of design were considerable in number. The famous Soho firm of Boulton and Watt were foremost in this field of industry, turning out "tokens and medals innumerable of the finest workmanship," and their proficiency led to the placing with them of the Government contract for the now famous Boulton copper coinage. This attempt to meet a long standing difficulty was not of long duration, and early in the present century tradesmen, owing to the scarcity of "inferior" coinage, again resorted to the issue of their own tokens. The Poor Law authorities followed this example, and their tokens also passed into general circulation. But the tokens gradually grew inferior in quality and weight to the legitimate coinage, and it was found necessary to prohibit their use by law. Boulton and Watt's copper money had had the honour of being melted up for manufacturing purposes when the price of the metal rose, and it was probably with a knowledge of the excellence of the Birmingham tokens—which were "of better weight, and acknowledged as more equivalent in exchange"—that the Government of the day extended this town's period of prohibition for two years. In addition to a large output of copper tokens, Boulton and Watt also coined silver tokens of 3s., 1s. 6d., and 9d. in 1811, but the latter value was not circulated. In a very interesting introduction Mr. Davis sketches the history of the token question, and shows its various bearings on the social and commercial condition of the people. The list in itself contains mention of no fewer than 1,301 different specimens, and it speaks well for the author's painstaking assiduity and closeness of research that in each case the obverse, reverse, edge and exergue are described in all their details. The value of the work is further increased by a series of twenty beautiful photographic plates, each containing several representations of tokens. Some of these are of curious design, others indicate Birmingham's connection with famous men, while others bear on national events. Here we see the local poet Freeth "in a cocked hat," and on the reverse of his token the curious legend—"Britons Behold The Bard of Freedom Plain and Bold Who Sings as Druids Sung Of Old." Priestley also is seen, looking as we should think he never looked; while sturdy Samuel Johnson's portrait, appearing twice, is a trifle different to the generally-accepted presentment of the old doctor We have not space to mention the other celebrities here represented, the trades, buildings and events, but we cannot close without a reference to the token of William Booth, the notorious Perry Barr forger, whose emblem was a "wheatsheaf within a double circle," in which ran the inscription, "Payable by William Booth, Perry Barr." It is not too much to say that Mr. Davis has earned the thanks and congratulations of all lovers of local history by this addition to its annals. Even those not versed in the science of numismatics will find interest and instruction in its pages.

* "The Token Coinage of Warwickshire, with Descriptive and Historical Notes," by W. J. Davis. Illustrated. [Birmingham: Hudson and Son, Edmund Street. Cloth, 10/6 nett; Half Pigskin, 15/- nett.

Reprinted from the BIRMINGHAM DAILY POST, Jan. 15th, 1895.

In the newly published work of Mr. W. J. Davis, on "The Token Coinage of Warwickshire," we have an important and valuable addition to local history. The age when tokens filled an economic place in the life and trade of this country has gone past, but its records and remains have for Warwickshire and Birmingham a double interest. As early as the sixteenth century we know that the token had come into vogue as a device of private tradesmen to meet the want of small change, and the difficulties and grievances to which it gave rise from that time onwards were incessant and innumerable. Between 1648 and 1672 it is said that over twenty thousand different kinds were in use; and as they were not legal tender, and were frequently dishonoured by the issuers, it was inevitable that the system should entail hardship on the poorer classes, who were compelled to use them. Strange as it may appear, there was no issue of copper money from the Saxon period until the time of Elizabeth, and even in the following reigns the Government gave only fitful attention to the subject. The suppression of the use of tokens in ordinary trading dates only from 1818, and for long periods antecedent to the interference of the Legislature in that year they were the staple currency of the small trader. Their most extensive employment was during the ten years beginning with 1787, when the Parys Mines Company issued the well-known Anglesey penny. The respectable traders were driven to make a movement, through the indifference of the authorities, and the widespread circulation of counterfeit money. There was a demand for really good copper tokens of private manufacture, and Birmingham led the way in providing a supply:—

> The Birmingham button-makers, being then in the zenith of their flourishing industry, and having in their employ die-sinkers (or, as they were then styled, die-engravers) of the highest reputation, utilized their plant to place upon the market tokens, which were eagerly purchased by the traders of the country. Peter Kempson turned out the most, and on his own account struck twenty-seven pieces illustrating the buildings of Birmingham, the success of which led to his being commissioned to produce a similar series for Coventry. . . . . Kempson also struck a "Building Series" of tokens for other important towns.

It was, indeed, as Mr. Davis claims, a period of "high art" in coin-engraving, so far as the Birmingham productions were concerned, and, to realise the fact, one has only to look at the beautifully-executed plates with which the present volume is enhanced and adorned. Not only did the work of Kempson and his fellow-coiners achieve universal popularity and find acceptance as a medium of exchange in every part of the United Kingdom, but it shows the most refined taste and exuberant fertility of subject:—

> Effigies of kings, queens, bishops, peers, statesmen, warriors, men of mark in science, art and literature appear; commemorations of national or local events; presentments of natural objects, such as rock, mountain, sea, and river; and of man's ingenuity in cathedral, college, font, harbour, ship, mine, factory, and canal; graven structures of antiquity in castles, bridges, crosses, and city gates; pieces of theological, political, or social satire; quaint advertisements of exhibitions, businesses, or wares; men depicted at work on various trades, or angling, shooting, orating, and boxing; birds, beasts, fishes, insects, plants, and flowers; arms, crests, flags, and emblems; musical instruments and musical notation, one specimen showing the first bar of the National Anthem engraved on the reverse.

The "Building Series" for Birmingham are of unique value as an imprint of the outward city in the first period of its rising greatness, and recall, as in a flash, whole trains of association with its many-sided

The "Old Cross"—once our Town Hall—and the "W Cross"—the public office and prison—take us back to the qu and simple life of our forefathers, when these erections ser the town's purpose, and were the town's boast. The effigie St. Martin's (whose ugly brick casing enclosed the old mo Church of Birmingham), and St. John's (built in the place of "Propper Chappell" that Leyland had noticed) carry us fart into the past by six or seven hundred years. The old K School reminds us of the boy king who endowed it with part the lands which his father had stolen from our own Guild of Holy Cross. St. Philip's, as Hutton saw and described i "the pride and glory of the place"—speaks of the time wh Birmingham began to swell and grow. "Soho"—the wondr Soho, about which there is so much to be said that we dare enter upon it—will explain in a measure the secret of this gr prosperity; and the "Navigation Office"—surviving in its form to this day—will revive the first recollection of the open up of the canal traffic to the town. St. Paul's, St. Mary's, Ashted Chapel mark successive stages of the town's growth, point the direction in which it stretched forth its giant ar The Old and New Meetings call up in us, with a flush of shar the sad memory of the Priestley riots; the Bluecoat Char School, the Workhouse, and the Hospital, show that to ancestors, as to us, was borne in the melancholy truth—"T poor ye have always with you." The Library, the Hotel, the Playhouse, indicate the intellectual and social enjoyments a past time; and the Brass House is an interesting memento the early days of our now largest staple trade.

Soho, as indicated in the above extract, is a word of much significance in the history of coin and token making in Birmingham, although much of its interest belongs only indirectly to the sphere of the present narrative. It was there that Boulton and Watt struck their tokens and medals, and later produced 700,000 copper pieces weekly for the British Government, and it was thence that the Wyons came, who in the early part of the century had so much to do with the designing of our national coinage, and one of whom gave us the bronze money which is now in current use. It is not surprising from these facts that the list of Warwickshire tokens should be lengthy and varied, or that they should outnumber those of any county except Middlesex. To adapt the words of Burke, we might say that Birmingham was the token-shop of England. The existing specimens have been catalogued by Mr. Davis with every care and discrimination. They are classified according as they belong to the seventeenth, eighteenth, or nineteenth century, and arranged under their place of origin. They hail not only from such places as Birmingham, Coventry, Warwick, and Rugby, but even from Brailes, Coughton, Knowle, Pillerton, Tysoe, Willey and Wyken. We have an account also of the token and paper money of the Birmingham Overseers, the latter being reproduced on plates, and a list of medalets and checks issued by public institutions and places of entertainment. There are many points of incidental curiosity which will come under the observation of those who turn over Mr. Davis's pages. A yeomanry token of 1798 exhibits fourteen men hanging on a row of gibbets, with the patriotic legend, "End of Bunepart and the French Army." Another, of the date 1758, is intended to convey a skit on Dr. Priestley. The Birmingham Overseers are to be credited with the distinction (and also perhaps the stupidity) of having caused to be struck in 1813 the only copper sixpence which contains its face value in metal. Only six specimens came into being, and, as it weighed over five ounces, it was hardly calculated to become popular. In the annotations to the various entries the general reader will find much interesting and curious information throughout the whole work; while students and collectors will be unanimous in their gratitude to Mr. Davis for a useful and scholarly addition to the

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FOR

THE CENTENARY

BIRMINGHAM TOKENS.

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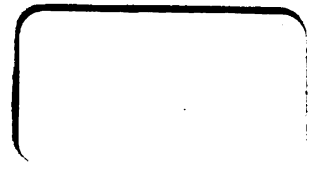
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